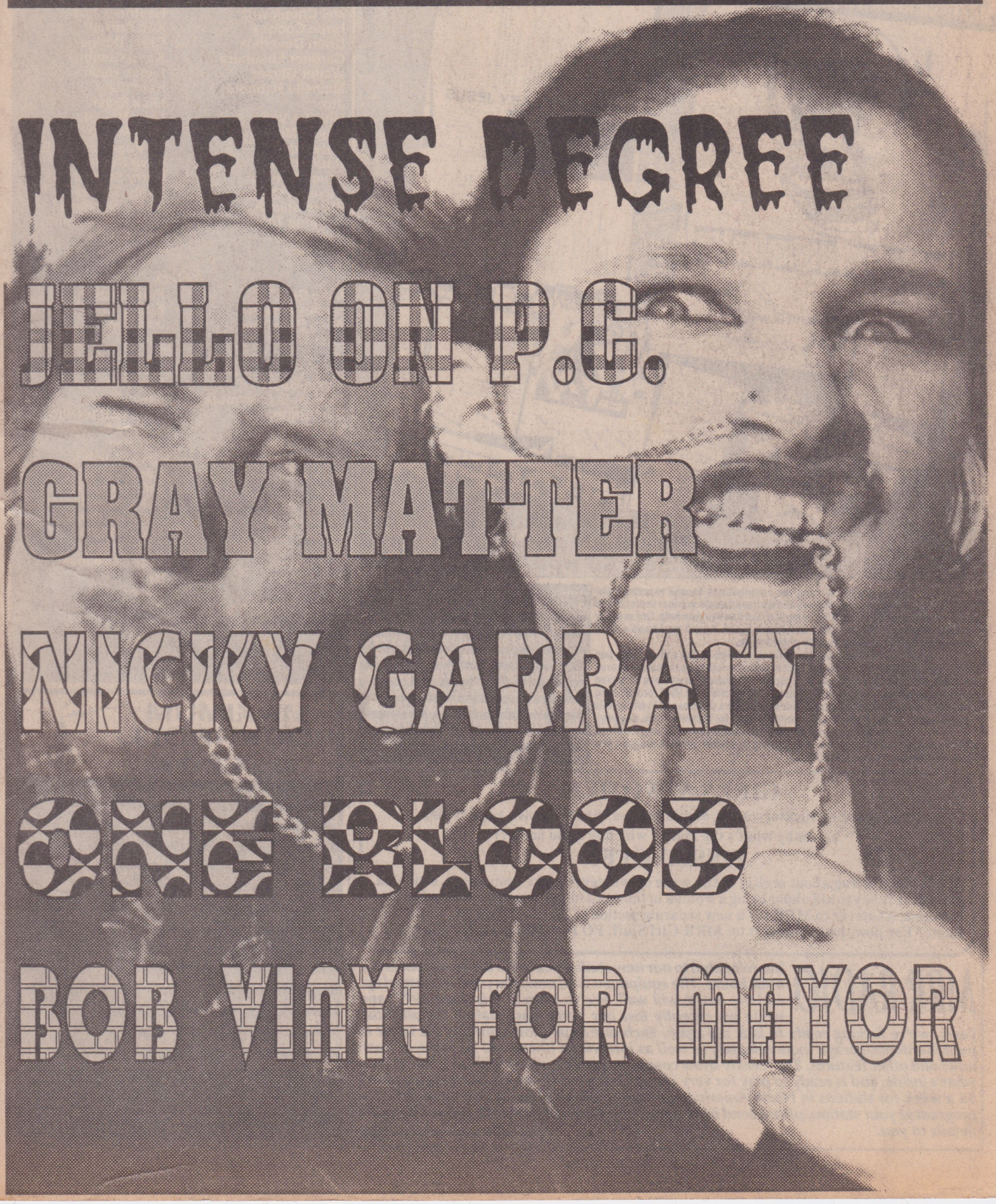
MAXIMUM ROCKNROLL

No. 102
Nov '91
$2.00



INTENSE DEGREE

JELLO ON P.C.

GRAY MATTER

NICKY GARRATT

ONE BLOOD

BOB VINYL FOR MAYOR

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

TURN IT AROUND.....the album

hooley beeth releese

distributed by TREVOR

thru Blacklist Mailorder
US-$6.25 ppd/Eur-$11 ppd
Can/Mex-$9 ppd/Asia-$13 ppd

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed. It can't read hand-written corrections. It can't read low-quality photocopies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (song & book titles in quotes, LP/EP titles & zines underlined, local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (as long as you tell us which program you used). We will return your disk to you.

.....IMPORTANT NOTE.....

Beginning next issue, MRR will be 16 pages fatter. Hopefully, this will decrease the ad backlog in a hurry, as well make room for more interviews, columns and new features. We are going to try to keep the same cover price, and keep subs the same for US and Canada, but as you can see from the sub list on the next page, some overseas subs will increase.

GIRLS & WOMEN:

(chicks, babes, fucktoys, sluts, stupid bitches, whores, holes, rape victims, hey baby what's the matter why don't you smile?)

PISSED OFF?

Write MRR to rag about sexism in the scene or whatever makes you angry, sad, glad, excited or ready to kill about being a woman in this male-dominated world. Send letters, columns, whatever to MRR for a new separate section of the mag. (Got any ideas for a name? For now, just address it to: MRR Girl Stuff, PO Box 288, Berkeley CA 94701.)

MRR RADIO

has relocated to our new studio located in the basement at the MRR house. The equipment is all new, the crew is charged up, and the music will wail. We've been at this since 1977, and while we recently lost our home base station for all those years, we're fucking ready to kick ass again. Each one hour show contains the latest in punk/hardcore/garage indie releases, as well as interviews (there will be more of them now) and other features. The weekly show comes on cassette, along with an info sheet on what's inside, and is ready to play for very cheap (just a tad above cost--averaging about $5 a week for stations in North America). For more information on how to receive the program at your station, please send in an inquiry on station letterhead, and we'll get the details to you.

SHITWORKERS

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Gardner Fusuhara
Walter Glaser
Michelle Haunold
Jux
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Devon Morf
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Bucky Sinister
Michael Bacteria
Joao Miguel
Stephen Perry
The Rakeman
Dan Lactose
Marek Urbanski
Russ
Luci

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KUNH Albuquerque, NM 89.9FM Weds 10PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WEFT Champaign, IL 90.1FM Sat 6PM
WGHR Marietta, GA 102.5FM Tues 9PM
WYRE Waukesha, WI call station
WZRD Chicago, IL 88.3FM Sun 1PM
Radio Pomme Louviers, France 101.1FM Sat 5-7PM

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL

SUBSCRIPTIONS:

- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25--cuz of sales tax!!!
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
- *Mexico:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50.
- *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.
- *Australia, Asia, Africa:* available from U.S. address below. Copies are $6.25 each/ 6 issue sub for $37.50 (US dollars).
- *South America:* available from U.S. address below. Copies are $3.50 each/ 6 issue sub for $21.00.

BACK ISSUES AVAILABLE:
Back issues #36-38, 42, 44-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 65-100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/Australia, $3.00 So America. Back issues 101 and later are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page: (2 1/2" x 10") $40
1/3 page: (5" x 5") $50
1/2 page: (7 1/2" x 5") $100, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Karin and Lily

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 288
BERKELEY CA 94701-0288
(415)648-3561

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

MICK KRASH

4 WALLS FALLING-Culture Shock-LP
DOWNCAST-LP
V/A-Sign Language-box set
END OF THE LINE-live
FURY-Resurrection-EP
FUGAZI-Steady Diet Of Nothing-LP
V/A-Very Small World-2LP
MOSS ICON-SILVER BEARING-split LP
ONE STEP AHEAD-Remission-EP
FAR CRY-Much Time Spent Waiting-EP
SEVEN LEAGUE BOOTS-EP
THATCHER ON ACID-Live-EP
THE EX-Hidegen She Said-EP
ANIMAL CRACKERS-EP
WORDBUG-LP

*TIM Y*HANNAN*

ANIMAL CRACKERS-7 Inch Record-EP/ANTISEEN-LP
CAPTAIN CRUNCH-EP/MEANIES-Gangrenous-10"
DOUBLE THINK-The Scars...-EP/HUMAN ODDITIES-EP
INSIGHT-Beyond The Circle-EP
KRUPTED PEASANT FARMERS/CURBS-split EP
MEAN RED SPIDERS-Last Of The Teen Icons-EP
NAR-EP/NE LUUMAET-Mutelli Kutsukac Poliisi-12"
NECRACEDIA-Now I See Clearly-LP
OVERFLOW-Through Department Store-LP
POPPIN' MOMMAS-Lifestyles Of Pissed & Brainless-EP
PSEUDONYMPHS-I Punched A Cop-EP
RESIST-The Solution...Revolution-LP
V/A-Battle Between The Giants-EP
V/A-Sign Language-box set/V/A-Gabba Gabba Hey-2LP
V/A-Turn It Around-LP/NIHILISTICS-13th Anniv-EP

CHRIS DODGE

MELVINS-Egg Nog-10"
BALVAZ-EP
ENTOMBED-Clandestine-LP
MY BRIDE IS DYING-God Is Alone-45
DRUNKS WITH GUNS-Second Verses-LP
GROTUS-Mother Of Pearl-45
DISORDER-More Noize-EP
GODFLESH-Slateman-45
RESIST-The Solution...Revolution-LP
ANIMAL CRACKERS-EP
CLAWHAMMER-We Are Not Devo-LP
TORMENTOR-EP
SARCASM-Your Funeral My Party-EP
BLACK FLAG-Live-EP
O.L.D.-Lo Flux Tube-TP

SEAN (Wat Tyler)

OI POLLOI-Mr Kippling-EP
LEATHERFACE-Mush-LP
7 YEAR BITCH-live in Seattle
SNUFF-Reach-LP
CRINGER-Stoopid Fuckin Song-EP
ARSE ABOUT FACE-live in Luxembourg
HARD SKIN-TP
not GREEN DAY or OP IVY live
WAT TYLER-Blow Yr Own Trumpet-10"
V/A-Where Are They Now File-boot EP
BIG DUCK-(actually Theo)
CHER-Shoop Shoop Song-45
PAXSTON QUIGLEY-TP & live
V/A-Sign Language-box epic
TALULAH GOSH-Talulah Gosh-12"

KARIN GEMBUS

FUGAZI-Steady Diet Of Nothing-LP
V/A-Sign Language-box set
DOWNCAST-LP
FURY-Insurrection-EP
ONE STEP AHEAD-Remission-EP
MOSS ICON-SILVER BEARING-split LP
THATCHER ON ACID-open forum live at Gilman
NIRVANA-NEVER MIND-LP
PICASSO TRIGGER-EP
V/A-Battle Between The Giants-EP
MEANIES-Sympathy-EP
DIRT-EP
MISSION IMPOSSIBLE-Killing Us Softly-EP
V/A-Kill Rock Stars-LP
FAR CRY-EP

MICHELLE HAUNOLD

KRUPTED PEASANT FARMERS/CURBS-split EP
SPECIAL FORCES-Red White & Blue-EP
CAPTAIN CRUNCH-Girl At The Zoo-EP
CRIME-San Francisco's Doomed-LP
PHOBIA-5'11"-EP
V/A-Gabba Gabba Hey-2LP
STUKAS-Squeezing Out-EP
JEFF DAHL & POISON IDEA-45
ANTISEEN-Southern Hostility-LP
MORLOCKS-Wake Me Up-LP
SUICIDE KINGS-High And Mighty-LP
MEAN RED SPIDERS-Last Of The Teen Icons-EP
LEATHERFACE-Mush-12"
V/A-Sign Language-box set
THATCHER ON ACID-live

WALTER GLASER

NIRVANA-Never Mind-LP
GROTUS-Brown-CD
SEAWEED-LP
GAS HUFFER-Janitors Of Tomorrow-LP
MELVINS-Egg Nog-10"
V/A-Alice Cooper Tribute-2EP
ROCKET SCIENTISTS-Pithe Helmets-EP
Missed Connections-zine
GROTUS-Mother Of Pearl-45
TAR-Solution 8-EP
V/A-Sign Language-box set
OLIVELAWN-Beautiful Feeling-EP
GODFLESH-Slave State-LP
DIRT-Rug Burn-EP
SEAWEED-Despised-EP

MARTIN SPROUSE

NAR-EP
V/A-Very Small World-2LP
THATCHER ON ACID-EP
V/A-Sign Language-box set
BERSERK-Giant Robots-EP
WAT TYLER-Appetite For Axl-10"
SCREAMING BLOODY MARY'S-EP
CAPTAIN CRUNCH-Girl At The Zoo-EP
JACK SCRATCH-When World's Collide-3EP
FUGAZI-Steady Diet Of Nothing-LP
V/A-Gabba Gabba Hey-2LP
MEANIES-Gangrenous-10"
LOOSE RAILS-EP
TAR-Solution 8-45
V/A-Kill Rock Stars-LP

BRUCE ROEHRS

NIRVANA-Never Mind-LP
ANTISEEN-Southern Hostility-LP
SUICIDE KINGS-High & Mighty-LP
CAPTAIN CRUNCH-Girl At The Zoo-EP
ANIMAL CRACKERS-7 Inch Record-EP
ANTISEEN-Psycho Killer-45
MULE-Land Of Treason-45
GENBAKU-ONANIE-Forward Command Post-EP
FUGAZI-Steady Diet Of Nothing-LP
GAS HUFFER-Janitors Of Tomorrow-LP
CLAWHAMMER-We Are Not Devo-LP
THE THING-Weirdo Riding-45
CRIME-San Francisco's Doomed-LP
MISSION IMPOSSIBLE-Killing Us Softly-EP
ONE STEP AHEAD-Remission-EP

MAREK URBANSKI

JOHNNY PANIC-Damn-EP
BERSERK-Giant Robots-45
FLAMING MIDGET-Midget Melodies-EP
ATOMIC 61-Deluxe Snooze Bar Alarm-45
MUDHONEY-Every Good Boy Deserves Fudge-LP
F-BOYZ/STEVE STILLETO-Are Hallucinating-TP
HUMAN ODDITIES-Henry-EP
CRIME-SAn Francisco's Doomed-LP
TANKHOG/WINDWALKER-split EP
V/A-Sign Language-box set
MULE-Land Of Treason-EP
LEATHERFACE-Mush-LP
SFA-LP
SUPERCHUNK-Freed Seed-EP
ANIMAL CRACKERS-7 Inch Record-EP

924 GILMAN ST

OCTOBER-NOVEMBER

- **Fri Oct 18 - Green Day, Blatz, Jack Acid, Alter Ego, Grimple**
- **Sat Oct 19 - Les Thugs, Jonestown, Samiam, TBA**
- **Sun Oct 20 - all-day all-Lookout Gilman benefit show**
- **Sat Oct 26 - Hellbillys, Econochrist, Blister, Mermen, Grinch**
- **Sun Oct 27 - $2 - Record Swap call Dave (510)524-8465 for tables**
- **Fri Nov 1 - Blast, TBA**
- **Sat Nov 2 - Samiam, 15, TBA**
- **Fri Nov 8 - TBA**
- **Sat Nov 9 - Melvins, Clawhammer, Sleep**
- **Sun Nov 10 - TBA**

If you send us $5, we'll send you a piece of Gilman's stage, a membership card, a certificate of punkness, and more! Send cash or money orders made out to "cash", to: Do It For The Kids c/o PO Box 1058, Berkeley, CA 94701

▪Gilman Record Swap▪
Sun Oct 27
call Dave at (510)524-8465
for table reservations

AN ALL-AGES MEMBERSHIP CLUB
LOCATED IN BERKELEY
SHOW INFO: (510)525-9926
BOOKING: (510)524-8180

with Jawbreaker, Monsula, Gringer & Nuisance

distributed by Mordam & Shred of Dignity... Still available at Blacklist !! yee-haw!!

EPICENTER ZONE

an all-volunteer run store/community center

Punk/Hardcore/Garage
Industrial/Grunge/Noise/Thrash

Volunteers always welcomed
Meetings 1st & 3rd Sun of month 6:30PM

we buy, sell, trade
new & used records/tapes/CDs
fucking unbelievably cheap

Hours: Weds-Fri 3-8PM, Sat noon-7PM,
Sun 1-7PM, closed Mon-Tues

Selling your collection at a reasonable price?
Give us a call or send in a list!

BLACKLIST MAILORDER

475 Valencia St, San Francisco, CA 94103, (415)255-0388

Blacklist mailorder is a not for profit, volunteer run, mailorder operation. Those of us at Blacklist are dedicated to keeping the independent music & literature scene alive and strong. If you are interested in volunteering at Blacklist, give us a call or drop by. Please send promos for distribution. For a complete catalog, send $1 in USA and $2 overseas. Brian we miss you- come home.....

Artist	Title	size	Price	Country	LABEL
23 More Minutes/Logical	Split LP	LP	5.20	USA	Very Sme
Acid Rain Dance	Acid Rain Dance	7"EP	2.60	Germany	Skuld Rel
Anti/Kinonika Apoulita	Anti/Kinonika Apoulita	LP	6.60	Greece	Wipe-out
Antiseen	Pyschokiller	7"	2.20	USA	Jettision
Articles Of Faith	Core	LP	7.80	USA	Bitzcore
Assesins of God	Black Tongue Speaks	LP	6.50	USA	Bonzen
Bad Religion	Against the Grain	LP	5.85	USA	Epitaph
Big Boys	Wreck Collection	LP	7.00	USA	No Audit
Black Market Baby	Baby Takes	LP	7.80	USA	Bitzcore
Brotherhood	Words Run As Thick As Blood	LP	6.00	USA	Crucial Re
Circle One	Survive	LP	7.50	Germany	Lost & Fo
Cringer	I Take My Desires for Reality	LP	9.20	UK	Full Circle
Cringer	I Take My Desires For Reality	LP	9.20	UK	Full Circle
Crowborough	Crowborough	7"EP	2.95	USA	Scrap
Dance Hall Crashers	Dance Hall Crashers	LP	6.50	USA	Moon UK
Debauchery	The Ice	LP	3.50	UK	Looney Tu
Demise	Demise	10"EP	6.75	USA	Core Only
Deprived	Reject the Illusion...Class W	7"EP	2.60	USA	Resistance
Derelicts	Love Machine	12"EP	4.90	USA	Penultimat
Dezerter	Wszyscyprzeciwkowszystki	LP	8.00	Poland	Artson
Die Kreuzen	Big Bad Days	7"	2.20	USA	Touch & G
Disaster Area	Cut The Line	LP	8.00	Germany	Bonzen
Dodelhaie	Des Kanzlers Kadaver	LP	7.80	Germany	Die Dodel
Dolomite	Venus	7"	2.30	USA	Fiasco
Droogies	Heaven	LP, cas	6.50	Germany	Shredder
Econochrist	Ruination	LP	5.20	USA	Very Sme
El Vez	The Mexican Elvis	7"	3.25	USA	Sympathy
Faith	Subject To Change	12"EP	4.80	USA	Dischord
Fastbacks	NeverFails, Never Works	LP	5.40	UK	Blaster
Fixtures	Defect	LP	6.20	USA	Huddleson
Fugazi	Steady Diet of Nothing	LP	6.20	USA	Dischord
Fugazi	Steady Diet of Nothing	CD	8.15	USA	Dischord
Glamour Ghouls	Top Of The World Ma	LP	7.10	Germany	Incognito
Green Day	39/Smooth	LP/Cas	6.65	USA	Lookout
Greyhouse	Revolution by Numbers	7"	2.85	USA	Withering
Hati Gali Halid	Vo-Zdra	7"EP	3.75	Yugoslav	Listen Lou
Heiland - Solo	Heiland - Solo	LP	8.20	Austria	Sacro Ego
Hemi	Slow Leak	7"	2.60	USA	Big Money
Holy Rollers	As Is	LP, CAS	6.20	USA	Dischord
Infezione	Chiedisi Il Perche	LP	8.25	Italy	Mister X
Inside Out	Cesspool of Fate	7"	2.35	USA	Icon
Inspector 12	Jack	7"EP	2.80	USA	THD
Israelvis	Heart to Heart Politics	LP	5.00	Norway	Tunes wit
IX-EX-SPLNE	IX-EX-SPLNE	LP	6.60	Switzerla	Vision
Kingpin	Holding Tomorrow	7"EP	2.60	USA	Suburban
Kings of Oblivion	All This Madness	LP	17.45	UK	In Your Fa
Kud Idijoti	Bolivia R n R	LP	5.00	Yugo.	Incognito
La Secta	Blue Tales	LP	7.35	Spain	Munster
La Secta	Our Kicks	LP	6.30	Spain	Munster
Les Thugs	I.A.B.F.	LP, Cas	6.85	USA	Alternativ
Libido Boys	Hiding Away	LP	5.85	USA	First Stri
Love & Respect	Record	LP	6.50	USA	Penultima
Lung	Psychopornadelia	7"	3.30	Canada	Scratch
Lurkers	Powerjive	LP	7.80	UK	Released
Marginal Man	Identity	12"EP	4.80	USA	Dischord
Melvins	Eggnog	10",Cas	4.55	USA	Boner
Melvins	Eggnog	CD	8.45	USA	Boner
Midnight Men/Betty Goe	Split EP	7"EP	2.40	Belgium	Midnight F
Milk Monitors	Dance With Me	12"EP	2.00	UK	Vinyl Sol
Motus	Cogito Aude	LP	8.00	Yugoslav	Sacro Ego
MST	P.U.C.	LP	4.00	France	Terminal
No Fish On Friday	No Fish On Friday	LP	8.20	Austria	Sacro Ego
Oi Polloi	Outraged by the Atomic Mena	LP	9.60	UK	Words of
Onion	They Can't Tell Me	7"EP	2.60	USA	Mondo Pa
Outcry	Outcry	12"EP	2.00	USA	Pos. Forc
Parasites	Pair Of Sides	LP, Cas	6.50	USA	Shredder
Pay the Man	Pay the Man	7"	2.60	USA	Pay the M
Pistoleros	Ein Mythos Wird Wirklichkei	LP	5.00	USA	Picture D
Platypus Scourge	Platypus Scourge	7"EP	1.95	USA	Sunny S
Poison Idea	Ian Mackaye	LP	5.85	USA	In Your Fa
Rest of the Boys	Days, Week and Years	LP	3.00	Germany	Restive R
Rodriguez Brothers	Rodriguez Brothers	LP	4.00	Holland	Deaf Soul
Roll On Roll Off	Pussy Push	12"EP	3.00	Germany	Roll On Ro
Rytmihairio	Surman Sipien Havinaa	LP	7.60	Finland	Spinefarm
Samas, Gregor	Three Intersecting Plains	7"EP	3.75	Yugoslav	Listen Lou
Scraps	Wrapped Up In This Society	LP	8.40	France	Be Yours
Sexa	Sexa	7"EP	3.75	Yugoslav	Listen Lou
Sick Of Intolerance	Break The Ban	12"EP	3.00	Germany	Gatelabel
Skal	Uzmi Inzi	7"EP	3.75	Yugoslav	Listen Lou
Slaughter House Road	Viroqua	7"	3.25	USA	Slaughter
Small	Real Small	7"EP	2.30	USA	Mysophoic
Snuff	4 Songs	12"EP	4.55	UK	Past 12
Sound Bite House	Dinner with Julia	7"EP	2.60	USA	Behemoth
Sticks & Stones	Coupe Flowers Can't Fail	7"EP	2.75	USA	Skene
Streinkoff	45% Volume	7"EP	3.75	Yugoslav	Listen Lou
Super Conductor	Super Conductor	7"	3.30	Canada	Scratch
Terror Cake	Terror Cake	7"EP	1.95	USA	Footlong
Toshimoto Dafa	Space Sex	LP	5.00	Germany	Econo Rec
Tree People	Mistake/Ballard Bitter	7"	2.75	USA	Sonic Bub
Ugly Food	Seneca Boulevard	LP	9.60	Germany	X-Mist
Union Morbide	Freely Chosen	LP	6.90	Netherla	Let's Mak
V/A	Blobs Vol. 1	7"EP	2.70	Canada	Way Out
V/A	Hardcore	CD	10.05	USA	Weasel Re
V/A	Love & Napalm Vol. 2	7"EP	2.20	USA	Trance Sy
V/A	Lube Job	7"EP	2.15	USA	Riot
V/A	They Ain't Seen Nothing Yet	7"EP	2.75	Belgium	Nabate
V/A	Very Small World	2LP	7.80	USA	Very Sme
Vague Perception	Polished Passion	LP	2.00	USA	Vague
Vanilla Whores	Vanilla Whores	7"EP	1.45	USA	Riot
Vellocet	Welcome To Dimension Four	LP	3.00	Germany	Destiny
Visions of Change	My Minds Eye	LP	9.65	UK	Big Kiss
Wretched	La Tua Morte Non Aspetta	LP	7.20	Italy	Blu Bus
Yobs	The Wild Hunt	LP	2.00	USA	Pos. Forc
Za Kaznausi	Ekstremno Garazno Rokanse	7"EP	3.75	Yugoslav	Listen Lou

POSTAL RATES-RECORDS & TAPES

We mail your order via 'special fourth class' rate in the U.S.; 'A.O. small packet' rate to Canada, Mexico and up to four pounds overseas. We will send large overseas packages 'surface parcel post', or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternative choices or specify refund or credit. California residents please add 8.25% sales tax. Please note that cassettes are the same weight as 7"s and compact discs are the same weight as 12" or LPs.

	USA	Can Mex	West Hemis	Europe	Asia/ Africa	Pac Rim	Surface
initial charge 1 LP	1.05	3.50	3.66	5.85	7.40	7.53	6.55
initial charge 1 7"	1.05	1.05	1.81	2.35	2.85	2.93	6.55
each additional LP	0.22	0.65	1.50	2.65	3.65	3.70	1.05

Artist	Title	size	Price	Weight	LABEL
Anarchy	#30	print	1.45	5 oz.	C.A.L.
Butt Ugly	#5	print	0.60	2 oz.	
Film Threat	Video Guide #3	print	2.85	6 oz.	
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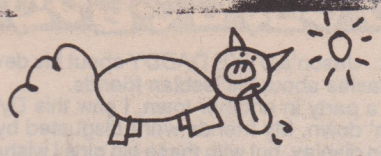

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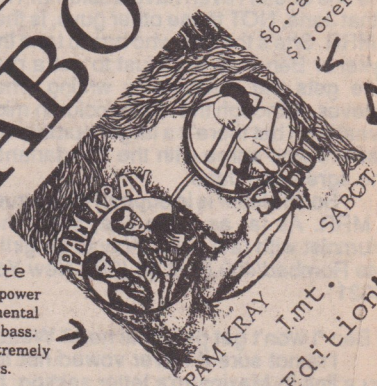

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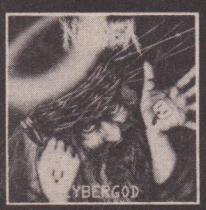

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Letters

Dear MRRers:

Your 100th issue was rife with ironies, I just wonder how many people saw them. Look at the columnists— every one calling Mykel Board and Ben Weasel geniuses. Most of them mercilessly attacked poor Talkin' Shit Jane. While not the case that issue, it's often the same in the letters section. OK, everybody's entitled to their own opinion. But here's the funny stuff.

Most of the columnists (especially Jeff Bale) said that the fault with MRR was that it's too Jane-like. That is, too classically lefty Politically Correct. See any contradiction? Jane is supposed to be the voice of MRR, when the truth is that the real voice is closer to Mykel.

Look: Mykel, Ben, Eugene and sometimes Lawrence L, are all anti-PC folks. They write every week and are certainly in the majority among the columnists. Jane is THE ONLY ONE who takes a classic leftist line— and half the time she doesn't even have a column! The truth is that Jane, NOT those other guys, is the rebel at MRR. She's the one who has to take the shit. Mykel or Ben may write just to get a reaction. Jane gets the reaction by writing what she believes. Although the letters column might not reveal it— I bet there's a larger number of MRR reader's who agree with the 'libertarians' than who agree with Jane.

So this letter is in support of the true rebel at MRR. As far as I can see, she's the only columnist with real balls. Way to go girl!
Kyle Rombad/409 East 64 (2B)/ New York NY 10021

Hi Ben "I won't get personal here" Weasel,

I'm not sure if I ever vowed not to write you a line in Maximum's letter section, but my time has come, mostly because I don't get to talk to you enough in person. Just don't - really - merely add me to the list of numerous people who attack you, criticize you, commend you, etc. Ok?

I'm happy to discover that my comments to you issues ago were taken heavily. I never realized that those few snippets could lead you to near ulcered grievance. My point, as you probably know, was to try to get you to think. Not just you, but anyone reading your column or the magazine in general.

Think.

It's too easy to become conditioned by your immediate environment and use of language. When this happens, you lose touch with the ability to question what's going on. You can't confront the bullshit because you can't make out what's bullshit and what's not.

Some of the things you say are rooted in such a patriarchal language base that they come off as being completely sexist. I don't feel like submitting myself to the alienation of that approach. I'd rather point out a different perspective when I feel there's a strong one that's just as valid - one that you're suffocating by not acknowledging. Unfortunately (for you, perhaps) this happens in print because that's where I see you expressing yourself. I'd do it in person if you were around (just ask Dan O'Mahony). Ask my roommates. Have you heard of constructive criticism?

"Fucking start a band" alludes to an option that many women may not think of when brainstorming ideas concerning getting involved in the "scene." If you think about it, how many rocking-out-in-bands role models are out there who aren't males? Not many. So once again, women are bombarded with the image of males doing the music thing. If we accept this as being the way it is and will be, how are things going to change? Another thing to think about: If you go to a 5-band show Friday night at your favorite all-ages club, there's a good chance none of the people involved in the music playing will be women. Do you think that this show would be billed as the "All Men's Band Night"?

Back in July when I was on tour with Spitboy, we had to deal with some blatant sexism, shit that couldn't be laughed at and forgotten. Like in Albuquerque, we had to stop playing a show because the crowd was getting too out of hand. People were literally beating each other up in this unruly pit. No way were we going to be the soundtrack to some assholes' violence. The minute we stop, some male yells, "If you want to prove you're women, spread your legs or play." Some choice, eh? So we try to communicate with him and he tells us we don't have the balls to play. That's right we don't have the balls to play. We're women! And we let him know that. It's situations like this where you have to take a stand and confront the oppressor. You cannot always submissively accept what's being shoved in your face.

And that, Ben, is why... Sincerely, Karin (the gnat?)

MaximumRocknRoll

I'm writing in response to the bloated pig-ignorant slagging Spo-It's received at the hands of Steve Beaumont in Issue 100 part 1.

Oh happy day.

Steve on this occasion has taken to venting his spleen, as usual, like a monkey with a pistol, more in love with the noise he makes than the aim. This does not surprise me given the intellectual content of his column. An example of this would be his constant tirades of Canada vs the USA. This sounds to my ears like my football team is better than your football team (grow up Steve). It's about as pointless as arguing that death by drowning is better than death by fire. Sure you could make some aesthetic arguments. Drowning is less painful. Burning up would make a better video. But, this begs the question: "what about no death?".

I have already taken up too much space for a bitch back. I will use this opportunity to say who we are and what SPO-IT's does. We are not a GG Allen style shock rock band. We have four 90 minute tapes out, Storyhole (on IDGE records), I got Okra I got "Maters", Double live in the Doublewide (the Clemson SC tray-ler show), and Handgun. We also have four 2 hour video tapes, Live in the Crawlspace (the cover of which is the offending ad photo), There were no blacks in Mayberry: Alive in Pittsburgh with Fillet of Feedback, Double live in the Doublewide ,and Live @ Khyber Pass Philadelphia. The reason for Steve's ignorant comments could be that Max won't review audio or video tapes. We would have to waste about 500-1000 dollars on a document in vinyl to sell. We can make up tapes as required, sell them cheaply ourselves, and document our work more fully. I would encourage other "bands" to do the same. Fuck getting a write up. Spend the money on tools and do it yourself.

Back to the point. That "naked oriental woman" is Christine. She performs with the band when her school will permit it. We have asked her to write material for the ensemble multi-media thing that is SPO-IT's. But, she feels more at home with performing. Her creative input had a lot to do with my photographs of her taking the form that they did. The point of the series being that sex and the erotic are in themselves good. But, they are then obscured with bad societal connotation. Sex is good. Sex to sell death is bad. You could say that using the nude image to "sell" Spo-It's is the same thing, you would however be wrong. The contents of anything that the Spo-It's do is just chock-full-o-Sex. Jason's DYKE DADDY about his deviant fantasies about his lesbian friends.

"in a party in another town, I saw this Dyke a goin' down. My friends were disgusted by the open display, but with these big girls I wished to play."

The psychological pieces about serial killers are on any level sex as perverted to sex as violence. Then there is Lauri's Piece " I don't want a penis " about her lack of penis envy. Then there are the pieces we usually get in trouble for, the Criminal Domestic Violence portion of the show. We present these pieces as realistically and as graphically as is possible. All of the Spo-It's, myself included, has been a victim of sexual abuse or family violence. We feel that speaking of these things as openly as possible can break the cycle of abuse. It is also therapeutic. With sex as the content of much of the work it is not inappropriate to use sex images or nudity to identify and publicize the work.

Female (or male for that matter) nudity is not in itself sexist. There is a direct relationship between the sexual repression in a society and the violence of the society. Nudity and erotic material is a healthy part of any life. When I do erotic art (which is a only one part of my artistic output), I am very mindful of the subject as a person. When I use nudity in my other works it is always to achieve an effect in the work. This could be truth, a person depicted without any concealment clothing. Nudity could also represent rape, a person stripped and abused. I have used both in my visual work. My girlfriend Kate says that I like to paint nothing but nude women and TV sets. She also claims that I am the least sexist person she has ever met, for what that is worth.

To close on the P.C. morons who would remove and repress all sex and nudity from culture, I will recount a story told to me by this guy John who works with me. He says he had a friend that worked for a time for a Pentecostal tent preacher. His major job during the services was to stand near the pulpit and throw a towel over the women that were "possessed by the Holy Spirit", you know speaking in tongues , rolling on the sawdust etc.. He said when those big women were in their Jesus fits that they would masturbate right there on the ground. So he would throw towels over them. They had repressed sex desires from all areas of their lives then here they came on the ground masturbating for the baby Jesus. I'm sure that the P.C. sex repressives filing into the same sort of masturbatory fits in front of their idols.
My address is Spo-It's SCOTT/ Corkern Box 5340/ Hilton Head IS , SC 29938

Also what is the deal on reviews the Video Section? Hope you enjoy the new improved ad.

Dear MRR,
RE: responding to Sheila K's letter on racism.

I just started college in a very small hick town in Illinois and I was assigned a dorm at the south end of campus which houses over half the black students that attend the school. As I was reading the August issue, I came across her letter and I had to state my feelings about racism and to note something that happened to me today.

These are the first days of school, and all of the freshmen have to go through a lot of orientation workshops to familiarize them with the campus. Well, I was in this group this morning and there were about five black guys who were very overbearing, but they were okay. Anyway, we were going over the various groups that the school offered, and one of the guys

Letters

asked about why they have a gay support group and they all laughed and made rude comments about gays. That really didn't bother me, but then one of the guys asked, "If there is a gay guy on your floor can you kick him out?" and obviously the answer was "No." the guy kept going on and on about how he didn't want no gay guy on his floor and that he doesn't want to have anything to do with fags, etc. The first thing that came to my mind was why was he holding it against the guy who he thinks is gay (he doesn't even know for sure) because he prefers guys over girls? That is just like a white man not wanting a black man on his floor because he's black. And they get mad at whites for being predjudiced?!? It just doesn't make any sense!!! I almost said something, and looking back now, I wish I had, but it just wasn't the right place for a big, heated debate.

Lately, whenever anyone is predudiced, I argue with that person to make them realize how closed-minded they are being, but it never seems to do any good because their beliefs are so deeply embedded into their heads that they won't admit that they could be wrong. See, I wish there was something that we could do to end racism, but about the only thing you can do is to try to change the views of others and if that fails, well, then there is nothing more to do. As long as you aren't racist, that is what really counts and try to spread your ideas.
Sincerly,
Kim/ 610 Washington Hall/ Macomb, IL 61455.

MRR,

I am writing this letter to you in response to a letter written by a Joseph A. Gervasi which you printed in your Sept. '91 issue. He was the guy who said he attended the MEAT BEAT/ CONSOLIDATED show in Frenton NJ. However since it was Joseph "I hated both bands" Gervasi who wrote the letter I will speak to him - through your generous letters section.

Joseph - whats up? I apologize for the way you were treated at the at the City Gardens at the CONSOLIDATED show. We (CONSOLIDATED) do not have a policy against cameras at our shows. I suggest you check again with the club. However it is possible that Meat Beat Manifesto does. However why did you want to take pictures of two bands you "hated" before you even saw them? Now as far as your complaints about us having T-shirts for sale I understand your concern. However please educate me on the actual difference in selling T-shirts we make ourselves or selling records, or any commodity. Commodity is commodity, but I am open to any explanation of the actual non-superficial differences between any products sold that are unnecessary. Yes we have a sign that explains why we sell merchandise and where the costs and money goes. Yes it is in bold letters and yes we made money selling T-shirts for two months on the road. There are 3 members of CONSOLIDATED and we made a total of $10,000 ($9,688 to be exact) on T-shirt sales. We gave 10% of it to our friend who designed them and that leaves us with $2,900.00 a piece. We do not or have not yet or will not this year sell enough records to see any royalties. Our tour actually lost money and when you say we got paid $1,000 that night at City Gardens that is true but we got 40% and Meat Beat got 60%. When you complain that we're backed by a major label and driving a huge tour bus you again are correct. We received $5,000 dollars from I.R.S. for tour support (our distributor not our label) and it is all recouped by the label. We shared the tour bus with Meat Beat for the whole two months both the bands and all the crew. If you think we are hypocrites because we make music and sell products you are right - we are musicians in the late 20th century, you have at least understood our message! If that is the only message you have received from us then we have failed, that is the other message - or is that the same message as the first one.

You called our show "politically correct multimedia extravaganza". Which politically correct do you mean the one Tom Metzger calls anyone who is against white supremacy or the one George Bush calls "a substitue for the power of ideas". I dont know what "politically correct" means. I do know that it is a phrase coined by the right wing to trivialize or invalidate anyone who has progressive ideas or believes in equality and compassion. Read Sept. issue of Mother Jones for more information!

Joseph, not that it really matters, but for your information Nettwerk records is an independent label who uses outside distributors for all of their bands, they are not owned by Capitol/EMI. They are distributed by them in Canada. When I replied to your question that night at the show I told you that! And you did not believe me so I will tell you again. But it doesnt really matter, please educate me!

In regards to the crowd being "lulled into a herd mentality" and agreeing with everything we said, I must say that you can't be for real! I will send you a cassette of the Q+A session that night at City Gardens and you can hear the fascist, Bush supporting, male violence supporting, racist anti-semetic youth that were booing us for our anti-war message.

It was at that show that we received threats from the staff of City Gardens for showing a swastika over George Bush's head! It was at that show that some guy got on the mic and said "In one hour you guys (CONSOLIDATED) insulted everything I hold truly dear about my country the United States of America, and you insulted Industrial Music. Hey... Industrial Music is fascism and if you dont like it get out of this country and play some other type of music". We have this speech and many more like it on cassette and you can hear all the Desert Scam supporters cheering every fucking Pro America is #1 statement made. Maybe living in Trenton has made you immune to the flag waving mentality and its nazi-like tendencies.

In regards to our videos you found "scary", they were all just taken off of television (except for the slaughter house and factory farming footage) and the intent is to confront a resigned and braindead public with images that they take for granted and accept without question.

I am also sorry you dont understand our Question and Answer part of our show. But we feel for the same reason you did not like our opinion being given through our music and that it was very "hypnotic and preachy". I agree. Thats why we have a Q+A session. It is a necessary part of the overall presentation and creates some form of democracy. The oppressive nature of any rock performance defeates any positive real democratic atmosphere. We don't let people have the mic so they will agree with us - but rather so they can have a chance to be heard. In this era where entertainment is a violent sensory assault with no allowance for examination or discussion these Q+As are extremely important. We also provide free literature at every show from groups and organizations that are allied with us in our struggle for social awareness.

As far as your other complaint about us having a video on MTV, I also understand your being concerned about that. MTV, CONSOLIDATED, Pop music and Pop culture are all wrought with contradictions and exploitive tendencies, we are attempting to construct and create a forum for communication based on the acknowledgment and the discussion of these tendencies. Our video was played about 6 or 7 times this past summer on 120 Minutes. The video is a documentation of how oppression is linked and that oppression is the same no matter who is being oppressed. Visually it is a very anti-sexist, anti-homophobic, anti-animal cruelty, anti-racist video - showing how oppression is wrong and discrimination is wrong - all the time everytime! The video's unconditional support for women's equality (political, economic and reproductive) sets it far apart from any others on MTV which constantly uphold the status quos of the sexist tradition in entertainment. We are pleased and have no problem with people seeing that video, but we also know that it is only a small drop in a huge sea of sexist and mysogenistic spectacle that goes on 24 hours a day non stop!

That's my anti CONSOLIDATED diatribe for the day and for the career. Hey and it makes a swell gift too!

Joseph write to me for a cassette dub of the Question and Answer part at City Gardens - maybe you were at the Bush - Tom Selick - Desert Storm - Welcome Home America celebration right down the street at the soccer stadium and thought you were at the CONSOLIDATED show. I know I thought I was, the whole tour!!! Peace and Unity
Philip Steir, CONSOLIDATED. Write to us at: too busy counting our money! 1220 Kearny St., SF, CA 94113

Dear Ben Weasel,

I usually try to distance myself from these columnist/reader letter page disputes, but since your assault in MRR #100, pt. 2 upon the band with which I am involved and the values which I espouse, I couldn't resist (no pun intended) writing and clearing you on a few minor points.

Whether RESIST is, as you so eloquently stated, a "shit band" or not is purely a matter of opinion. However, your erroneous statements force me to make this attempt to rectify your mistakes.

Point #1: We are not a Seattle band. We are from Portland, a couple of hundred miles south, and in a different state. An honest mistake, since you've obviously never seen a record or tape of ours to get the address from. Maybe before you decide to make cutting remarks about a band that you have probably never heard, you should get your facts straight, such as the band's city of origin.

Point #2: About our "rave reviews." Yes, much to our surprise, our E.P. managed to get some good reviews. (Jealous, maybe?) This had nothing to do with being "buddies with the reviewer", most of whom we did not know. If a letter and a tape sent for review constitutes being "buddies", then I guess that we must have hundreds of "buddies" all over the world. It's really nice to know we have so many friends! (Actually Ben, the source or our good reviews might have been those $20 bills that we sent out as "gifts" with every promo tape!) And all this time I thought people liked the music!

It was the beer jock "Hey fuck it! Let's party!" mentality that I sought to escape when I became involved within the underground "scene", and it worries me when I see the punk rock equivalant of the high school football ape being given column space in one the largest, most influential underground publications. I admit that yours is the column that I read every month, although your "devil's advocate" stance sometimes goes beyond the bounds of a thought-provoking, dissenting opinion into pure moronic drivel. I had previously considered

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your column to be an interesting contrast to the nearly obligatory ultra-politically correct nature of the "scene", but lately your views have been slanting more and more to the absurd.

"Politically Correct" has become a catch phrase used by many like yourself to refer to an elitist group of dogmatic rhetoric slingers. There is no "politically correct" at a base level; throw away cheap labels and you get right or wrong. What do you think, Ben, about the fact that we have an ex-CIA head of staff as a president? Or how about the fact that a woman cannot even walk down the street without the constant threat of being raped? Or the way we are eco-fucking ourselves into extinction and our planet to the point of eventual uninhabitation? Or how about the fact that millions of people die of starvation in horrible, squalid conditions as a direct result of our greed, ignorance, and self-centered inaction? Let them eat SCREECHING WEASEL records, right, Ben.

Your criticism of things like vegetarianism and of causes such as the Coors boycott only proves your ignorance when it comes to issues requiring thought processes reaching beyond beer swilling/chick fucking/ funny punk inanity.

There are some of us who view our existence upon this miserable slab of earth as a bit more than one big "party". You may not think that being in a politically expressive band is a legitimate way of helping to bring about change, but don't slag on those who do.

I agree with those who say that preaching to the converted is an utter waste of time, but as long as there are a million dorks like you that would rather hear bands sing about beer and women, our efforts will be entirely worthwhile. I'm just glad that apparently we annoyed you enough to warrant space in your column, although I cannot help but think it a waste of space, as you could have devoted your column to much more important issues such as beer reviews, or your latest "punk as fuck" movie.

In closing, Ben, you seem to be an intelligent person, and your column is often very well written, yet your contradictory assaults on undeserving victims are sophomoric and childish. Maybe before blindly lashing out at whatever band or political label you decide to attack next, you should get your facts straight. Any comments or criticisms would be welcome.
Cheers,
Kelly (From the "shit band RESIST") H./1951 W. Burnside #1654/Portland, OR 97209

Dear MRR,

You know why all of you up there are always complaining, always worrying that your magazine is getting more and more boring, staid, and professional, which seems very anti-punk to you? I think it's beeause there's this sense that you're PREACHING TO THE ALREADY CONVERTED. All of you who are working there now have been with the magazine for very long now, or at least most of you, and you're carrying on out of a weird sense of duty. But let me tell you, there indeed IS a duty on your part. To many of us out here you're almost ALL THERE IS. The day I picked up my first MRR (the Offspring issue) was the day I really discovered the power and extent and the sheer beauty of all the people involved in punk and HC. It opened my eyes up to a whole "scene" (gad, cliche) of people who had: A) something approximating the same political beliefs as I, especially with regard to individualism (hell yeah, in today's ugly reactionary era individualism is a political issue), B) a committment to the scene, the music, or the lifestyle that made them actually go out and DO things such as start a 'zine, band, or label out of something other than self-interest, and C) an awareness of each other, kind of like a punk-rock esprit de corps. These people, and I have now discovered that there are THOUSANDS, are represented at least tacitly by MRR, because they all AT LEAST give a shit what it says and in many cases read the hell out of it.

These same people, however, might be one of the causes of your - as well as punk rock's - listlessness. Look, I'm an ethnic Hindu-style Indian anarchist going to a pretty liberal-minded university in the Bay Area, and I read MRR. Do I read the political stuff, like MRR News? No, not really - not until I've read all the reviews, interviews, scene reports, and even the letters. Why is this? BECAUSE - and this is the key - I know that there is probably very little to disagree with in those pages. I am too smart, as are most of us, to be satisfied with mere "right on" journalism. Now when there's a protest or problem, I want to hear about it before it happens so that I can BE THERE - not after it so that I can hear what assholes the pigs are, or how bad Jesse Helms is, or how Bush has placed subliminal messages in Corn Chex, or how Delaware is a fiction created by the Moral Majority for tax purposes and their own nefarious reasons. To most readers of MRR, and the left in general, the good guys and the bad guys are understood. We know what to think. We just want to know what to DO - or at least, ideas that are being implemented by other people that are DOING things.

Basically, this is one of the problems that the REAL left faces. We don't have an effective forum whereby we can communicate to the NOT already converted. For instance, take the recent crisis in the Persian Gulf. If I was still deciding which side I was on, would I be swayed by somebody yelling "No Blood For Oil"? No. Of course not. Mindless sloganeering has NEVER been an effective substitute for intelligent debate. Then again, how do you get Noam Chomsky in Time Magazine? Answer - you can't. The media as we know it has its own agenda.

So now we've defined the problem a little better. MRR is most valued, then, for two things - its ability to tell existing punkers about other existing punkers, and - this is the one I'm concentrating on - its ability to turn the as-yet-but-potential-punker into a full-fledged punker. I've seen it happen. I have this friend in high school. He was, you know, interested in like the Red Hot Chilli Vanilli, Jane's A Dick, Nine Inch Males, because what else did he know? He had MTV, that's the extent of subversion there, and that's as far "out there" as he knew. Well, have you ever gotten turned on to a band by someone else? I gave him an old copy of MRR and BOOM! Before I knew it we were talking about Op Ivy, Snuff, exactly why Sub Pop sucks and - get this - starting our own band. MRR really can change someone's life - hell, I consider the Minutemen, buying my own first guitar, putting out a tape and discovering MRR the four most important turning points in my musical development. It's preaching to the UN-CONVERTED that's the key. MRR is already a bit preachy - why not make that an asset rather than a pain in the butt?

So this is why MRR, while never swerving from the integrity that keeps it sane, must continue to grow and to exist. Because new people must always be activated into awareness. I swear, one copy of MRR given to some idiot REM listener at Stanford can do so very much (I feel like some kinda "Help Feed This Child" ad). All of you workers at the magazine might have lost touch with that - the impact has long worn off - but I guess the gist of it all is to keep going, keep the faith, and to get better and better distribution, with an almost religious fervor. Yeah, "punk ain't no religious cult", but maybe it should be, in a SubGenius - and very Hindu - kind of way. By deifying individualism, you can truly free people.

One last thing - I've found that people will rarely PAY for such enlightenment the first time through. It's like, they don't want to front money for something until they KNOW it's good, even if it's REALLY cheap and this includes the world of zines. In other words, either people are naturally curious, like I was, and buy their first ish because of that, or they're merely GIVEN the ish, like my pal. The problem with that? The naturally curious are usually ALREADY the "right" kinda people - i.e., the risk-takers, the adventurous. MRR can ACTIVATE a passive person, but how does that passive person get a copy? That's a conundrum facing the entire punk movement - how do we get someone involved who WE need, but who doesn't need US? This isn't coming out right. But what we need is for LATENT individuals to come forth, because these are the people that are worth rescuing, dig? The mass media has very slick publications that lure the potential punx easily; given some money, the poor child-of-MTV would choose a $3.95 SPIN or SASSY over the $2.00, but still priceless, MRR. See what I mean? People who are punk already, or are adventurous anyway, merely jack in to the network through their first MRR - like me, I've always been into it, but now I can see a whole new world. And that's really, really great, and it changes lives. But even MORE satisfying, more helpful, are the people to whom MRR could be a GATEWAY into another level of BEING. You know how back in high school the first Sex Pistols album, or or the Dead Milkmen or the Replacements' LET IT BE introduced us to what "punk" music was? See, those albums, though not "PUNK AS SHIT!!!", still served as an essential gateway into the music that really made a difference in many people's lives. Well, now that same path has been co-opted by the major label. Jane's Addiction, or REM, for instance, is the favorite, shall we say, "adventurous" music of our latent punks in high school today. But they are controlled by major labels. When I first heard the Violent Femmes, it was on a really, really worn copy ot the album - the whole school learned of them that way. I didn't even know who the band was playing such music until I finally, two years later, saw it in the record store and bought it. Indies back then, as now, drew you closer to the music, simply because they couldn't SATISFY you. Since I couldn't find the Femmes, I went out and bought OTHER stuff that I HOPED was similar. I experimented, and learned, reading all I could about "punk" from the only music magazines I knew and looking up "punk" in the subject category of the local library. Today, if a kid hears and wants Jane's Addiction, they can get Jane's Addiction. Not only that, but they can (for a price) SEE Jane's Addiction (and ONLY Jane's Addiction), and they can buy Jane's Addiction's T- shirt, watch their video, read their reviews in Rolling Stool, etc. Their need for product can be satisfied by the major label system, who comes out on top when only a few bands - of THEIR choosing - come out on top. A more controllable marketplace is achieved. MRR spits in the face of such corporate monolithism, as well it should. Through a latent's first glimpse at his first MRR, he is massively deprogrammed; she sees the plethora of product out there and sees that experimentation is POSSIBLE even in these unholy times. But - and this is the sad part - how do you get the latent a copy of the MRR? He is, as I noted, already a "satisfied consumer". She

doesn't need anything more than the latest Siouxsie and the Banal album, t-shirt, concert ticket, club mix, and official band makeup. Why should he CARE about some obscure album by Blatz in the hardcore section? Well, a copy of MRR could MAKE them care. Getting a copy of it in their hands is the tough part.

Well whatever. And thank you so very much, guys. To paraphrase D.Boon, "Our mag could be your life; let real names be the proof. The MRR staff has done this 'zine for years, and punk rook changed our lives." Thank you.
"$RiNi" (tm) Kumar/ MINDSLAM/ PO Box 9961/ Stanford, CA, 94309

PS Write me for free lyric and propaganda sheet! I might even throw in a tape!

To all you "letter war" lovers:

Here is a rebuttal to Ben Weasel's ill-advised reaction in #100 to my sardonic and even ridiculous letter in #98. (By the way, that letter concentrated on Monsieur W's foibles and inconsistencies, not the relative merit or lack thereof of the new SCREECHING WEASEL, which I have reasonably predictable views on as well.)

I'll start with three proverbs that Mr. Weasel would do well to ponder.
I) Sticks and stones may break my bones, but names will never hurt me.
2) Don't dish it out unless you're prepared to take it.
3) Turnabout is always fair play.

Okay, I may or may not be the "bubbleheaded bimbo" Ben thinks I am, but I've managed to do what thousands of self-righteous Ben-haters never have been able to: I got under his skin and got him to lose his cool. It's then when you get to see a person's true character shine in all its ugly glory, and if Ben's letter is an indication of his true colors, then I'm not so sad he hates me. Finger-pointing, name-calling and ignoring the point being made is something I would expect out of a politician or tabloid columnist, but not such a "sensitive artist" as him.

My letter was accusing Ben and Ben alone of falling prey to the same games that he's constantly bitching about in people like Ian MacKaye and Jello Biafra. Basically my point was that re-forming SCREECHING WEASEL instead of taking a chance on something new was pretty boring and self-serving, and that using whatever "clout" SW has to try to bully another band into submission was misguided. I'm sure that other bands (MUDHONEY: probably; FUGAZI: probably not) and band figureheads have done similar silly things, but that doesn't let Ben off the hook.

If Ben thinks that my kind of semi-serious questioning is inappropriate then let him find some island somewhere where he can be dictator and tell everybody what to think of him. I for one think that open dialogue, fraught as it is with inaccuracy and innuendo, is a good thing. If what I said was completely unjustified then Ben has no worries—nobody whose opinion really matters will be swayed by a word I write. His response seems over-exaggerated and more than a bit smug, and only served to make me think that I'm on to something.

Mr. Weasel would do well to examine Lance Hahn's response to my letter in the same issue (#100). He fights satire with satire and wins. He defeated me by making me laugh at my own absurdities. Now that is powerful writing. Also, Chris from Olympia's letter is a great rebuttal to at least a few of my characterizations of Ben, although I don't necessarily believe that good house guest-ness is a completely reliable way to judge character.

So Ben should have just shut up and let his friends speak for him. I don't think that anyone's going to decide he's a wonderful guy from the letter he wrote. Oh, and I won't charge you for the free publicity either, Ben, as undeserved as it is.
Sue Donim/ 13731 Jenny Dr/ Warren, MI 48093

Dear MRR:

In issue 100 part 1, I found the review of "Bacteria of Decay" issue #9 very hypocritical. Katy Odell first slagged the zine for being punk by saying "Someone should tell this kid punk's dead." Okay, so far, Katy doesn't like punk; that doesn't make a zine bad. She then went on to comment about the review given to the Blatz/ Filth split. So now punk bands are good and punk zines are bad. Anyway, it is quite obvious that what Katy did was thumb through the reviews, read those that caught her eye, then based her decision on that. In fact, it's obvious Katy did not even read the first page because she seems to think the zine is run by a "kid", but in actuality the staff list bears four names under it's title. I see Katy Odell's reviewing technique as ignorant and apathetic. If a zine is not going to get fully read for a fair review it should only be put in the "more zines" section instead of getting a pointless review like the one B.O.D. got.
Cari Craik/ 231 Huxley Dr./ Snyder, NY 14226

Dear Cari,

Gee, the only good thing I said in my review was that someone hadn't told you punk was dead, and you misunderstood. I thought it was downright heartwarming, I like to see stuff done with enthusiasm...why right in this letter section is a letter from someone trying to rain on our parade and tell us that punk is dead! It really hurts me to hear that kind of thing, but I want to you know that I did appreciate seeing a 'zine that hasn't given up on the whole punk deal. I should be careful to not say things carelessly. But if I found your 'zine sloppy and illegible, that's what I'm going to have to say. katy

To anyone whom this may concern,

My name is John Stabb of the new band, Stabb. You might remember I used to sing for Government Issue years ago. I really didn't want to write this letter but feel that it might help some people involved in the music scene. A personal warning should go to anyone who books, plays or comes into contact with a band from Seattle, WA., called ASPIRIN FEAST. Now I'll explain why. Stabb played a gig in San Antonio, TX., at the D.M.G. 9/16/91 with Aspirin Feast and Whipped. They're basically the same band with a slight re-working of members. I thought things were not right at the show while watching Aspirin Feast play completely nude and their psycho-singer puking his guts out in front of the stage. I didn't even want to be around in this scene, but we played anyway. I can understand the true meaning of getting ripped off by promoters more than anyone as half of our tour was a bust. Thanks to shady, incompetent, lazy promoters Stabb and our touring support, The Commonwealth, have been shafted way too many times. I've always struggled in G.I. and nothing's changed with my new band. Anyways, right after we played, Aspirin Feast's singer comes up threatening me that if his band doesn't get some money from me, he'll personally attack me? Our guarantee with the club had absolutely nothing to do with Whipped or Aspirin Feast, we only paid The Commonwealth out of our share. How many times have I been threatened in G.I. or out, let me count the ways. I knew this dude was pumped upon something and dangerous vibes were in the air. I did the same thing G.I. did 4 years ago when we ran into violent confrontations with National Front nazis on tour, I called the police. I know that this wired dude was totally irrational and I feared for myself and everyone around. All I wanted to do was go hide somewhere til the cops came, but instead I got harrassed by both of the Seattle bands combined about how they were getting ripped -off. Where were these people when this little Manson was threatening me bodily harm? Now, they were trying to reason with me after this maniac wanted to kill me. I read some reviews about Aspirin Feast having lyrics dealing with the environment, racism and war. So, who was this insane human coming after me? This was out of a review in "MRR July 90". This band and especially the singer are far from caring individuals who believe in these important issues as far as I saw. After me, this guy threatened my drummer and guitarist. My bassist said the guy was in the parking lot saying:"I'm gonna kill someone if we don't get our money!" and pacing up and down like a madman. I'll admit the wacko had me scared out of my mind and all I could think was that he'd destroy me, others and possibly our van, equipment, club, etc... I was freaked and held in my breakdown of terrified emotions til we got out safely. The scene was out of control and my drummer paid them about $60 out of his own pocket just to avoid any violence from an irrational and highly dangerous person. I couldn't stop shaking for two hours afterwards and consider this one of the most traumatic nights of my life. Hope this does some good in warning people. Wish us luck on tour, if you care. John Stabb, on the road again.

P.S.: We've been spat at and bummed on constantly for not being G.I. Shady promoters have booked us as G.I., and we apologize to any open-minded parties who've come to see Government Issue. It wasn't a fair move and it wasn't OUR move. Wish there wasn't so much closed-mindedness in punk rock. But there is. Cynicism=realism. Peace.

Dear MRR,

Tickled as I was by being in your last issue in the Detroit/Flint/Royal Oak MI scene report, I regretfully ask for you to correct a mistake made in reference to one of the zines I put out. It's called Necro, as in "Latin for dead, necrophilia, etc," not Negro. (And no, I'm not racist, so everybody relax.) It's just that someone writing to me to get a copy of "*Negro* Horror and Hardcore Magazine" would be a bit surprised when they got Necro in the mail. Again, sorry to whine, but you know how it goes!
Thanks muchly, and keep it up!
Brian Sullivan/ PO Box 4665/ Toledo, OH 43620
(New address for ordering zines, order by name please- Necro or Fun With Dad)

Dear Maximum,

Hello, this Jason from the band ENGAGE. Thanks very much for featuring an interview with us in your last issue (#100 part 1). Unfortunately the Kirbdog Records address was not correct. Please print this and inform your readers that Kirbdog Records is at: PO Box 286/ Santa Rosa, CA 95402. Thank you very much.
Jason Engage/ PO Box 4842/ Santa Rosa, CA 95402

Dear MRR,

Something to get off my chest. In issue 100 there's an ad for a record, a bootleg, I might add. OK, no problem there with me. The problem is the price. These greedy fuckheads are asking

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Letters

$8 US, $10 foreign for a 7" record. For a 7" record? I can't believe those assholes. Most HC albums don't cost the much.

For you readers out there who may not know, putting out a 7" is not all that expensive. You can put out a very respectable 7" for about $600-$700, maybe less. My band just did 500 records on colored vinyl with a nice cover and insert for a little more then $700. That's around $1.05 per record to produce. And yes, I know postage is expensive, but it's not that expensive. You can mail a 7" for about 95¢.

So, why's somebody have to charge $3.50, $4, $5 —$8— for a goddamn 7"? Pure fucking greed.

These bastards are destroying indie music. And you know who else is? Companies like Green Hell who peddle their high priced goodies through MRR. Who gives a fuck if Glenn Danzig signed it? Does that make it quadruple in value? Don't even get me started on the highway robbery that goes on in the classified section.

And frankly, MRR, I'm a little disgusted with you for accepting such ads. Pissed as shit. Bob Suren/ 3421 S.E. Micanopy Ter./ Stuart, FL 34997

Dear MRR,

I'm writing this letter in the hope that people will open their eyes and won't be fooled by assholes who don't know anything about the hardcore movement! The problem is that those persons know very well the colour of stolen money! After putting an ad in MRR or another magazine,they are getting a bunch of orders! They don't give a damn about your rec,they are satisfied with your money, you will never get your record!I hope the bullshit record labels will read this kind of story about them,and think about the real spirit of hc/punk! If you can't handle a rec label, ask for help or quit! Here comes a list of backstabbers: SKENE (I wrote already 3 letters,no response), VICTORY, DARK EMPIRE (a brand new label who did the CONFRONT 7"), STEP FORWARD (who didn't want to send out t-shirts to Europe), AXTION PACKET-JADE TREE (who ripped off lots of people), WORKSHED (Dan O Mahoney), COMMON SENSE, FOUNDATION, etc... I will make a whole list of people who did get ripped off by a person, record label, or whatever! So send me your adress + Name and the person who ripped you off! DO SOMETHING ABOUT THIS THREAT TO OUR SCENE! Write to: Hans-J./ Demeesterstraat 33/ 8800 Roeselare/ Belgium

MRR & Readers

I would like to send a message to all those punkers out there. PUNK'S DEAD. What you have now is a cheap imitation. The older bands have either broken up or "progressed". It's more like a market now. Everywhere you look there's records, tapes, t-shirts, stickers, baseball caps, chains, buttons, anarchy earrings and even velcro wallets. Now think long and hard and ask yourself if this seems right. And since when has looking like a freak made a person an instant punk? Isn't that comforming to what the public and your peers want you to look like? But one thing's for sure, people who get off their ass and use their own money to contribute to a non-existing scene by putting out a fanzine deserve some credit. And I mean real zines, not the ones that have half the content filled with advertisments! Zines which have not only interviews but real content and not just "filler paper". And last, but certainly not least, all you young people out there get an education; half the people in this scene are high school dropouts! Now who would listen and respect to what a neon mohawked spikes from hell leather jacket wearing high school dropout bitch his brains out on how the system fucked him over? He'd be half the way to Bellvue if you ask me. Thanks. David Cross

P.S.: Anarchy is no real answer.

Dear MRR readers,

I visited Dok Mohok in Bangkok in July 91 and brought him the first $$ raised from the benefit compilation 12" "Don't forget the punks of Bangkok". I delivered him FF440 and US$ 80, from the sales of the first 100 records. There are still about 400 copies to go, so if you're interested, get in touch with Katz/ Gothic Gospel Records/ 3452 Cattaraugus Ave./ Culver City, CA 90232-7432. The records are US$5 ppd for US/Can/Mex and US$8 ppd for the rest of the world. Distributors are welcome too, as Blacklist refused to carry it in their catalogue! Sometimes I really can't understand how does the Blacklist people make their decisions??? This record is cheap, interesting and it's a benefit project for a guy who's blind and in big trouble... we need your support.

By the way, Dok is still blind with one eye and can see at about 10% with the other. He's rather optimistic though, and very grateful to all the people who wrote him and sent him money. He told me he replied individually to all of you (in Thai language; his daughter wrote the letters) to thank you. Special thanx to Harald in Austria and Michel in Laos. Dok's address is : Dok Mohok/ 304/17 Soi Tapsuwan 1/ Dindaeng Road/ Asoke/ Bangkok 10400 / Thailand. Have a nice day,
Lük Haas/ 28 Rue de Soultz/ 67100 Strasbourg/ France.

MRR and readers,

On August 27, 1991 an article was run in the Detroit Free Press about Michigan residents who were returning home from participating in Operation Rescue's recent antics in Wichita, Kansas. One such person was interviewed and dropped the word that Michigan may be next, and to expect similar "protests" to be underway within a month. We feel the same thing must not happen in MI and something must be done to insure this. The time has come not to sit at home and smolder in anger, but to release it in the faces of these self righteous weasels. We are not trying to form some ego boosting organization with ourselves at the helm - rather, we want to get the word out so when ever these Operation Rescue types show up, There will be counter protesters there to greet them. This does not just address Mich. - the whole country's gonna face these problems. Keep your eyes and ears open in your areas and spread the word that there will be resistance. We're distributing flyers all over our area, and urge you to to likewise. We can be reached at Chuck's PO box for further updates or whatever. If you care, get your ass in gear and make a difference. Eric P. Butte (Plumbers Butte zine) and Chuck Damage (Pinchpoint Zine)/ PO Box 871/ Wayne, MI 48184

Dear Friend,

While reading Factsheet Five #42 I saw your name and address. I am interested in reading your publication as well as any additional literature you can send. Will you please add the above name & address to your mailing list? Due to my current imprisonment, I am somewhat impoverished and unable to repay you at this time for your kindness.

I was sent to prison for the alleged theft of a $200 Fuzzbuster-CB unit. Have you ever wondered where some of your tax money goes to fight this "War On Crime"? To keep a notorious criminal like me locked in a cage the state claims a cost of $15,000 each year. While in prison I was in college 3 years with a year to go to complete my 4-year BA degree at a cost of $40,000. My first parole hearing is in 1994. The compassionate judge sentenced me to a maximum of 20 years in prison; the possibility exists that the state may claim an expense of over $340,000 in tax money to destroy 20 years of my life, and all because someone may have taken a $200 item from a parked car. Make sense to you?

I was recently placed back into the prison general population after serving 6 months in solitary confinement. During a half of a year in this isolation, I existed from hand-to-mouth on the very worst of prison food, with no fresh fruits-vegetables, and never seeing oranges, apples, tomatos, etc. I had no direct sunlight, no fresh air, and no meaningful exercise. All books, magazine, newspapers, TV's, radios, and other sources of news was denied to me. Prior to transfer to solitary confinement I had been in the college program with a 4.0 GPA from Wilmington College.

I had a few personal items, such as a TV, radio, tapeplayer, typewriter, etc., to help take my attention away from the misery of imprisonment, but when they locked me in that isolation cage I lost those few personal things, and they were never recovered. I am a strong willed individual and I intend to survive to prove my innocene. I can never recover the years lost to false imprisonment. In my case the punishment does not fit the crime. Who are the victims of this inept system anyway? What's the answer? Very truly yours,
Robert "Doc" Creager/ PO Box 45699 209-007/ Lucasville, Ohio 45699-0001

Dear MRR,

This letter contains no bitching or moaning whatsoever. I'm just writing to say a big public THANK YOU to all the great bands that played in my moldy basement this summer. So, without further ado... ALL YOU CAN EAT, ASPIRIN FEAST, DEMISE, INSPECTOR 12, NAKED AGGRESSION, NAKED FASE, NUISANCE, SCHERZO, SCHLONG, SUCKERPUNCH, TRADEMARK, TURBINE (HYBRID), UNCLE SMOOTH AND THE LOST MAYANS, and 8 BARK. You all made the summer much more enjoiable! Thanks also to VICTIMS FAMILY for putting on an incredible show (despite all of my disorganization) at the Nottingam in April. Last, but not least, thanks to all of the fang gang regulars (you know who you are!) 'cuz there wouldn't be a scene without you!
Karoline/Fang Gang Productions/ 626 E.Johnson/ Madison, WI 53703

P.S.: Devon is GOD!

Dear MRR and readers,

I would like to share a little of my views on things that affect us today. First off why is the minimum wage so minimum. Cost of living goes up and pay is a joke for the normal hourly worker. I recently had a job at the Home Club. They made me take a drug test and showed me videos on how good the store is. It's just a big business capitalistic joke. I'm 22 yrs old and I'm finding out more and more each day the reasons I used to listen to punk and underground. I got out of the local scene in 1985 to become a normal brainwashed citizen for a few years. Not to say I didn't think for myself, but I just became passive and thought, well, people do not give me a chance because of what I stand for--so I became another person who got out of punk.

Letters

Why I'm saying all this is because I was in my garage the other day and I looked in this box and found my old MRR's, Flipsides and other punk-underground info. I had to take a look at myself now and what I was like then. I did and I've found my knowledge has increased. I've been two years to college,etc. I still believe in making changes, I'm still involved in making a difference, but somewhere I think I lost my fighting back at the system and became a mellow dude. I feel that a lot of my friends did the same thing I did and slowly punk died in our area. I did feel that this war we just had with Iraq would start a revolution and uprising of the minds of us, but nothing of the sort. What happened to ALL of us? All of us are going our separate ways? Trying to fit into this joke that makes society run. Well, anyway remember what we stood for in the beginning and someday when we are at the top of our jobs we will remember to be fair and not think of ourselves but help our counterparts. I hate this attitude of society that says 'well, I'll kill to get what I want'. What a crock of crap. Does everything has to be sold with sex? Why are beer commercials run when sports are on? What a confused world it is.

Well I think I've said enough. I'd like to thank MRR for the 'Not So Quiet on the Western Front album'. It started this young mind of mine to think for myself.
Doug Shepard/ 43301 Cielo de Azul/ Temecula, CA 92390. Call if you'd like: 714-699-5458

Dearest MRR,

Ya know, I just yesterday picked up MRR #100-I, and frankly, it's the only issue which I've ever read cover-to-cover. I found it almost interesting, The staffers bitching about their own zine. But, Tim's column did indeed kick me swiftly in the ass. He's right--we all need to get involved at some level. Sure, I do a band, and I help with a label, and do a zine, but I'd feel like fuckin' God if I ever found 500 people to read my efforts. So here I am, writing to MRR , because realistically, if you have something to say, MRR is far away the most efficient and valuable forum for getting your message out. So, here's my thoughts: When punk (fuckin) rock got it's start, it was a bunch of kids trying to change the world, for the better of course. Almost every young punk rocker who enters any local scene has these same delusions. As these kids age, they become jaded by what they see: apathy, and a general lack of interest in the concept of taking action. And that's why nothing ever gets done. Joe Punk is full of spirit and vigor, and he's ready to conquer the world, but then he looks over at Fred Punk and Fred is kickin' back with a smoke, doing JACK SHIT for anyone but himself. So Joe is deflated, and he bums a Camel from Fred and end of story. That's a picture of how the scene is. Now let's look at how the scene could be: Fred Punk is kickin' back with his smokes when Joe Punk comes running by. "Hey Fred, you comin' to the show? GET OFF YOUR ASS and INVOLVEMENT are playing! It's a positive show, though, so down your smokes!" Fred yells back "Hey, wait for me!", he grounds out the butt, and they're off, When they get there, all the kids are helping to set up the venue, moving equipment, etc., in the greatest spirit of unity. People are passing out their zines (for free) and the bands' friends are selling copies of the new 7" for $2.50 or $2, which they can afford to do because some punks got together and bought a pressing machine or two. Shirts are selling for $4.00, same set up.

Now all you readers: look at the two situations, and see which one best fits you. Then ask yourself which scenario you'd prefer. And then do your share to make things better!
Mathew Foote/ Hanley News, VPNC/ 7781 N. Ave. de Carlotta/ Tuscon, AZ 85704

Dear MRR,

I've been reading your 'zine since #83 and I've never felt inspired enough to actually write a letter. There have been times when I've been disgusted by the ignorance and pettiness of something I've seen in MRR, and other times when I have actually been enlightened by its contents. But after reading Jane's column in #I00, I felt I had a responsibility to respond.

What she said about the readers of MRR is true. It's a shame that a large percentage of the people who write letters do so only to badmouth somebody. All it takes is one person ragging on someone, and an endless cycle of petty name-calling and bullshit continues for months. I can't remember the last time I read a letter that actually <u>said</u> something about anything. I don't know if my letter will be any improvement, but I decided to give it a shot.

I'm 22 and for the last 2 years I've been listening to the music, reading the fanzines, and going to the shows associated with the "punk scene". I didn't get into it at an earlier age because I wasn't exposed to the music until I went to college. In high school the only punk bands I heard about were Black Flag and the Dead Kennedys and I never really got into them. I think I eventually started listening to punk rock because I felt that what the mainstream had to offer was both mindless and boring. Also, I found that most of the people who follow the trends of the mainstream are as narrow-minded and uninteresting as the products themselves.

Unfortunately, it seems like the same is true of the "punk scene". Whenever I go to shows here in Houston, most of the people I meet are there just to make the scene. They think it's cool just to be there and to be noticed. They don't give a shit about the music, just the image. As for the "scene" itself, most of the local bands are doing things that have already been done to death (70's retro, funk/thrash, death metal). I know I have to keep looking, but I'm not sure if there are any bands here which reflect the message and spirit that makes punk rock an important form of expression.

I'm starting to wonder if it's worth it to keep going to the shows, buying the records, etc. I know that you'll probably tell me that if I don't like the way things are, that I should work to change them by starting a band or a fanzine or something. I know that's good advice, but I'm still struggling to find some way to survive in this society without playing its little games and kissing the right asses. Until I do that, I don't really think I can devote my energies to changing what I don't like about the "punk scene". I'm not sure if I'm making sense here, but I'm just having trouble finding a way to live in a society that I, for the most part,reject.

I don't want punk to be just a 2 year phase that I used as an outlet for my anger and rebelliousness (as Jeff Bale described in #100). I think that there are still things about the "punk scene" which are worthwhile (mostly the music itself), and I truly believe that I'll still be interested in it even as I get older. I wish people who write letters to MRR would start to express their feelings on these types of issues. Maybe then the letters section would be a more worthwhile part of MRR. As it is now, the only part of MRR that I look forward to reading is the columns (and an occasional band interview). Overall, MRR is still important, and I'll continue to read it every month. I just hope that all of us readers paid attention to what was said in #100, and will start to do our part to improve the quality of MRR. Thanks for listening, and if anyone has any advice for me concerning my dilemna, please let me know.
Chris/ PO Box 19030 #135/ Houston, TX 77224

Dear MRR,

Congratulations on reaching your 100th issue. Keep up the good work.

I've never written to MRR before, but I think that what I am writing about is of great urgency and importance to the underground music scene.

About a year or so ago you started the "book your own Fuckin' tour" page, which in my opinion was a great way to get bands in touch with people doing shows. My band, EIGHT BALL, would quite honestly and literally not have been able to tour the U$A this summer without the contacts we made from that page. I also believe that most of the people who sent in listings for that page got way more bands to come to their town then they would have otherwise .

Please reinstate this great service to the underground, even if sometimes you only get enough listings for half page. I can not stress enough how vital it is for unknown bands or D.I.Y. promoters. I don't know how my band will set up our 1992 summer tour if there is no "book your own Fuckin tour" page. I called Kamala Parks to get her list of promoters and clubs but I never got it, even though I mailed her the 7" record and five dollars that we agreed on over the phone. (That was over six months ago.) But, this is not an accusation of Kamala, the postal service could easily have screwed up and lost the list or the package I sent her. I have absolutely no intention of making Kamala look bad anyway, since she is active in the underground. I just am citing that as an example of how hard (impossible) it would be to book my own fuckin tour without the listings in MRR. If MRR does go through with the unwise decision to discontinue the "book your own Fuckin' tour" page, please respond to this letter and explain a little more thoroughly why you would do so.
Sam Lipton/ 105 Woodbine Dr./ Hershey, PA I7033

P.S.: To Reiner Mettner of DOUBLE A records - It's been almost a year since Craig and I mailed you 75 EIGHT BALL records, and we haven't heard from you at all. Craig has written you a couple letters... What's happening? Are you going to send us the other records in exchange? If you could not sell the EIGHT BALL records, just send them back to us. I figured you read MRR. so this would be a good way to contact you. Please get in touch with Craig, or me. Thanks.

Dear Sam,

We are very reluctant to discontinue the "Book Your Own Tour" section, but if people can't get their shit together to send in their listings, we have no other choice. Let's hope enough booking folks decide it's worth it. Tim

Dear Mr. Cadena,

Thanks for reviewing our EP (#100 part 2). However, the name of the band is PSYCHIC FAIR, not PSYCHIC FARM. Also, "1454" was cut from our address, making it impossible for anyone to contact us. Please be more careful in the future. Sincerely, Bill Henry (for PSYCHIC FAIR)/ 1454 SW 19 Ave./ Ft. Lauderdale, Fl 33312.

P.S. I must agree with your assessment of "Addicted", but the B-side doesn't sound very VU to me.

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COLUMNS

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The ridge of Elaine's right ear curls over my nipple, melding softly into her cheek. A wetness forms between my breasts. A thin line of saliva drops from her lips onto my chest. It glistens in the morning sunlight. I focus on the diamond drool as I slowly slip back to sleep.

Wub

Do I hear something or is it part of a dream?

Ruv. She's speaking.

"Love," she says, "love. You never write about love." She tugs gently on my chest hair, then quietly licks up her own saliva. Blood pumps into my groin.

She continues. "You're so full of love..." She draws her finger between my breasts in a straight line toward my navel. "Why do you have to pretend to hate?"

Enough! End it there. You've got the movie. I just wanted to explain why this column's about love:

I love Jesse Helms. He's the best teacher of right from wrong. Those "Women Against Pornography" types yell at me. I just point to Jesse and say, "That's who you agree with. You're on *his* side. Is that where you want to be?"

Albert Gore and his PMRC wife try to run as liberals. I pull out the ole Jesse statue and say, "Hey, you agree with him! How can you possibly expect me to vote for you as a liberal?" Jess Helms makes it easy to be a civil libertarian. He makes the issues clearer than a thousand treatises by a thousand politicos.

I love Operation Rescue. Bible belt housewives chain themselves to abortion clinic doors. When the cops come, they go limp. Lefty demonstrators call them "terrorists." Where did the pro-lifers learn their tricks? From the Nazis? Ho ho! During the sixties, lefties chained themselves to Army recruiter's doors. When the cops came, they went limp in their hands. Right-wingers burst through the lines to force the places open.

In the nineties, Operation Rescue makes The Left use right-wing tactics against the right using leftist tactics. Operation Rescue is the left calling the cops to protect people against demonstrators. Operation Rescue stands the world on its head and holds a mirror in front of it. It's just too bad more people don't take the time to look in that mirror.

I love THE WEEKLY WORLD NEWS. It's one of the reasons I love America. Besides Ed Anger it's few true stories continually join the world conspiracy to prove me right. Headlines: BOY 12 RAPED BY HIS BABYSITTER, STEPDAD AND HIS OWN MOM. What really happened? Stepdad helps a woman who was stabbed and beaten. The woman moves in with the family. They become friends. The friendship grows into sex. The parents invite the kid to join. No one uses force. For this, the court sentences stepdad and mom to LIFE IN PRISON.

Remember how I said that the "crime" of rape should exist only as assault? It should not be a "sex crime." Here you have a family and friends having the most intimate, most sensual contact possible—and this is "rape." This is life imprisonment! The kid's step father looks over his shoulder as they lead him away.

"We love you." he says to his son.

I love banks. In Seattle a bunch of folks ask me how I have the money to jet set around the world. Am I a trust fund baby? How can I live without working? How can I have 2 VCRs, a fax machine, a microwave and a new IBM clone? Am I a CIA agent?

The answer is banks! God bless 'em. They want to give you money. Better than that; they want to give you little pieces of plastic that let you have everything you need for free! You never have to pay for anything! Just charge it! Sure they take away a card every once-in-awhile. I lost a Visa and a Diner's Club Card. I lost my American Express card, too. But they gave it back to me when I threw them a few bucks and promised to be a good boy.

You can live years on credit. Borrow from one card to pay the others. Hustle up the minimum amount to keep them happy. Write off a few and keep up one or two others. Move when things turn rough. Don't leave a forwarding address or phone number. Change your name and apply for more credit cards. After the first, the others come easy. Banks want to give you money. You got to love 'em for that.

I love Burger King. They were always the good guys in the war with McDonalds. Their hamburgers taste better and they never used styrofoam. I love them especially for being the scene of a great meeting in Seattle. I waited for the bus to Olympia. I start talking with these buckaroos from Edmonton Alberta. I show Gigi and Chris a copy of the last *Nothing But Record Reviews.* Their pal Rusty shows up. He looks at the 'zine.

"Hey," he says, "there's something from Mykel Board in this! Cool!"

I turn the color of his hair. Anyway, we get to be pals—a friendship born on nothing more than a couple of Whoppers. This burp's for you Burger King.

I love SUBPOP. They've got more balls than most bull fighters. Despite getting called "quasi-majors" by the M.C. (Musically Correct) crowd, they persist. Despite being nearly killed by over-spending and flaky distribution deals, they keep on going. Despite having their artists sucked up by the majors and loosing banksfull of money on the way, they have the humor to make up t-shirts that say *What part of We Don't Have Any Money didn't you understand?*

Music fans started Subpop. The head honchos were friends with the bands. Sure they wanted to make money, but their first love was the music. After their initial success, the music dictators turned on them. They were too popular. Their bands had a sound that didn't fit with the sound of "the underground." Too many people liked them. There was too much hype. What people really hated was their success.

Their success didn't last long. Chasing a major label distribution deal ran them into the ground. Bad judgement almost put them out of business. They cut back, nearly closed down. Yet still I hear the mohawk crew say, "Oh Sub Pop— they're just like a major."

Subpop helped sponsor an anti-major label festival in Olympia, Washington. They held a picnic at the festival. Cynthia C says the Subpoppers had to ask her how to get there. Of course, they quickly ran out of the little food they brought. Give me sincere bunglers, who love what they do, over any efficient clone. Give me Subpop.

I love Candy and Calvin at K-Records. They were the main minds and bodies behind the Olympia festival. It's worth reprinting their manifesto:

As the corporate ogre expands its creeping influence on the minds of industrialized youth, the time has come for the International Rockers of the World to convene in celebration of our grand independence. Because this society is sick and in desperate need of a little blood-letting; sand, sidewalk and punk pop implosion. Because the corporate ogre has infected the creative community with its black plague of indentured servitude. Because we are the gravediggers who have buried the grey spectre of rock star myth. Because we are the misfits and we will have our day. We won't go away. Hangman hipsters, new modrockers, sidestreet walkers, scooter mounted dream girls, punks, teds, the instigators of the Love Rock Explosion, the editors of every angry grrrl zine, the plotters of youth rebellion in every form, the midwestern librarians and Scottish ski instructors who live by night, all are setting aside August 20-25, 1991 as the time. Olympia, Washington is the place. A double shot of International Hip Swing is the goal. Barbecues, parades, disco dancing, picnics and wild screaming teenage rock'n'roll are the means. Revolution is the end. Revolution is the beginning. No lackeys to the corporate ogre allowed.

I told folks I was going to the *Newer* Music Seminar. No panels. No corporate tables. No fifteen dollar shows. Instead of lectures: bar-b-ques and brunches. It was heaven in the West. I met the magnificent girls of INFAMOUS MENAGERIE who chauffeured me around and provided aesthetic, as well as intellectual, stimulation. Erin said that although she's a thirty year old female, she often gets mistaken for a seventeen year old boy. I told her I didn't care. (You bet I didn't.)

I saw my pal Julien there, as well as Martin Sprouse, Anjouli, Joanna, Cynthia C, and bucketsfull of musicians and bands.

All the bands were good— some, like the V.U.-ish KICKING GIANT— were stupendous. FUGAZI, JAD FAIR.. all of them perfect. Besides an eerie underbelly of Olympian redneckism, my only complaint was that the festival was whiter than The Mets. The whiteness of the crowd was compounded by the sad spectacle of a rap band obviously invited only for its race. While all the other bands were musicians, these guys played nothing.

There's the stage. Three turn tables in back, two mics in front. Big black guys walk up on to the mics, bobbing their heads, pushing the air back with cupped hands. A scratch-man stands behind the turntables. He never touches them. The music starts. One of the guys in front starts rapping. He pulls the mic away from his mouth. The voice continues. It's a fake! He's lip-syncing!. The group jumps around on stage, doing modern day jigs and splits. If this were a few decades earlier, they'd be wearing white gloves and bowties. They'd roll their eyes and sing "Mammy" instead of doing somersaults for the white folk's entertainment. It's a minstrel act. A completely out of place show that made me sadder than a mean lesbo.

Worse, the lily white crowd eats it up. The guys come back for an encore. What they assumed is applause, is actually the

sound of white liberals patting themselves on the back. I long for *The Bad Brains, The Beat Nigs, 24-7 Spyz*, any black band who would've fit in with the music. This freakshow makes me a bit sick.

BUT, that was it. The ONLY disappointment of the four days. Don't dwell on it. This festival was a hit. It was the best thing to happen to me since Thailand. It was the hardest slap in the face to the majors since the creation of SST. Candy and Calvin get the credit. As a way of saying thanks, send all your money to K-Records (PO Box 7154, Olympia WA 98507). Do it now! Ask for the festival's compilation LP *KILL ROCK STARS*. Maybe you'll get one. In any case, C & C deserve a whole lot for what they've done. I hope they get it.

I love fanzines. I've been getting a slew lately. Among them, an interesting zine called RADICAL PIZZA from Conspiracy Media (PO Box 158324, Nashville TN 37215). In it, the notorious anti-anarchist anarchist Bob Black dukes it out with the anti-religion religionists of the Subgenii Church. If you're interested, here are ringside seats. I also got a copy of the sex fantasy issue of DREGS magazine. For yours, write to Duncan Dregs, PO Box 110, Liverpool LG9 8DP England. Yep, that's where the Beatles came from. Well, no town can be perfect.

The best recent fanzine title goes to *Children whom Stick Crayons Up Their Anus.* The theme is Mental Retardation, but the articles are not "Cripple Children Suck" stuff. No no, this is scary, close-to-home humor that chokes in your throat. If it weren't for having just read this, I'd accuse the editor of being a retard for not putting her address in it. The cover price is a dollar. You may be able to make connections through Otokonoko Fotze, 2270 Jay Street, Arcata CA 95521. But then again, she may know nothing about it.

And relieving news for fanzine lovers. *Factsheet Five* has not gone out of business. Former editor Mike Gunderloy lost the zine in a poker game. The new editor, Hudson Luce, will begin publishing a slightly revamped version in November. Guess who'll be writing for them now?

I love GG Allin. He's out and back on the road. In an era of cowardice, he brings out the heroes—and heroines. GG played in New York at Beowulf. I expected him to remain untamed by prison. I was right. Yet it wasn't GG who gave me faith in the future. It was someone else.

Holding a camera in her hands, a blond girl leans her thighs against the front of the stage. I cringe on the side, near the pool table, ready to duck when the shit hit the fans. I feel sorry for this cute innocent girl who doesn't know what she's in for.

GG, naked except for a heavy pair of cowboy boots, notices the girl. He reaches forward grabbing her by the hair. He digs his fingers into the top of her head, forcing her face into his crotch. He rubs his balls over her mouth picking the snot out of her nose with his prick. Keeping his hands entwined in the girl's hair, GG moves back, pulling against her. Her neck stretches forward. It snaps back as fistfuls of hair come out at the roots in GG hands. GG plays with the detached hair, augmenting his newly grown mustache and beard. I watch the girl. She's still there, in front, taking pictures.

GG sees her again. He kicks out. Misses. Kicks again. The toe of his boot catches her under the chin forcing her jaw shut. I hear her teeth click above the music. She's propelled backwards, into a table. She lifts a hand to probe her jaw for broken bones. Then she walks back to the front of the stage.

Courage like that inspires me. When people are afraid to print "fuck" in a magazine because they might be arrested, I can still have faith because of that girl. When veteran punkers meekly obey the cops who chase them off Avenue A for "loitering" and "drinking in public" (is this San Francisco?), I can repair my faith by thinking about this mysterious blonde. Yes, GG Allin is the only hope for rock'n'roll in the nineties, but this nameless girl might be the only hope for us all.

Am I loved-out yet? Oh no. Just ask my bedmate. I still got a whole lotta love. I love 30 year old girls who get mistaken for seventeen year old boys. I love seventeen year old boys who get mistaken for seventeen year old girls. I love eating meat in front of vegetarians. I love masturbating to bisexual videos. I love pornography in general. I love watching the Yankees win—or the Dodgers lose. I love carnival rides that go upside down. I love my mom, dad, sister, and my niece Presley. And I love you too, Elaine but could you please shut up and fuck me?

ENDNOTES:

—> WATTIE IS RIGHT DEPT: Yep, punk's not dead. Special thanks to my pal Esnyder from Huasipungo. He got me all this South American hardcore stuff. Peru's the wildest place. I'm packing my llama today!! Don't worry LHk, I'll make you a tape, just remind me.

—>Speaking of being right, remember when I wrote that "outting" was a stupid idea and would just drive folks deeper into the closet. The same issue of THE WEEKLY WORLD NEWS I wrote about before, carried obviously planted gossip items about Whitney Houston and Jody Foster. Both of these gals have been outed. Now comes their pix with "boyfriends." Would you have seen that otherwise? Before, they had nothing to prove! God—it hurts to be right all the time. Doesn't it, Wattie?

—> Band name of the month, seen on a handbill at CBGBs: *THE HANDMAIDENS OF THE BLOOD OF CHRIST*. I hope they sound as good as their name.

—>If you haven't heard, Frank Zappa has announced his candidacy for US President. I'm announcing my support. Frank has been a strong fighter in the war against censorship. Remember 1988? If you were old enough, you threw away your vote on that jerk from Massachusetts. My vote counted. I voted libertarian and helped them get the five percent they need to stay on the ballot. My vote'll count next time, too. I'll be saying I don't want any Republicrat running my life for me.

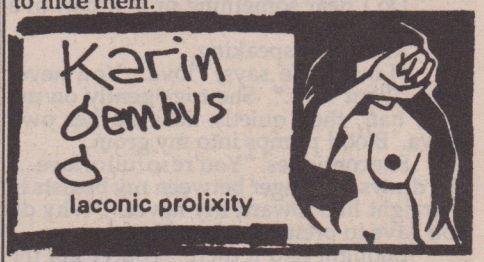
Another plus: Although I like Zappa's politics, I'm not a fan of acne-rock. If elected, Zappa pledges to "give up music for four years." Now you have a double reason to vote for him.

—> I should've included this in the love section. I love IRON PROSTATE. George Tabb's band is full of old Jews who are self conscious enough to know where they stand. My favorite song is "Rock'n'Roll Nursing Home." Running a close second is "Bring Me The Head of Jerry Garcia." Look for their record soon. Buy it now, before they sign with a major label and start doing slow love ballads.

—> After going for a mushburger and some warm milk with IRON PROSTATE, I discovered we were all afflicted with hearing loss. What? None of us can understand conversations in the midst of a crowd. Most of us can no longer hear the sound of our own farts.

Lately, I've been seeing more and more folks wearing ear plugs at shows. Doing that—and risking the ridicule—takes almost as much balls as standing stage-front during a GG Allin concert.

As it turns out, there are some good guys pushing to destigmatize rock deafness. They include a weird combination of folks from DEVO, THE GRATEFUL DEAD, THE WHO, and some late 70's San Francisco punk bands. This group promotes healthy ears. Called H.E.A.R. (I don't know what it stands for), their focus is *Education, Not Regulation.* You can contact them at PO Box 460847, San Francisco CA 94146 or call their 24 hour hotline (415) 773-9590. Coming out deaf might be the fad of the 90s. I'm buying earplugs to save what I have left. I just wish I had the hair to hide them.



It's hot. Steamy hot, the way it feels when it's a late July evening in the southwest. The day's been scorchingly sunny, and evening brings on a bearable quality, but only because the sun has disappeared; the dust, the cactus, the sweat, the thirst - all is still within grasp, maybe only in your mind, but as you breathe in deeply a sense of pungent reality makes itself known. It'd been a long week. It's finally Friday, time to let go, time to forget it all.

My tattoos are fading. It pisses me off that I live where the sun blasts down everyday. I'm a victim of that sun. The tattoos that aren't just faded feature bleeding lines. I guess it doesn't really matter. I mean, it just makes the skulls and mohawked fists appear more punk, and that's important. Makes 'em look real old school.

Yeah, Friday night. Big hardcore party at this dweeb's place, the guy who puts on all the punk shows here in town. I guess he's alright, but he never lets me get totally into what I like to do. I like to drink a lot of beer, let loose with my buddies, no holds barred. Nobody tells me what to do, period. I'm serious, nobody fucks with me. I get real mad when they do, have to put 'em in their place.

I drink a couple cold ones. There's nothing better than cheap beer. Somebody told me the cheap stuff has less alcohol in it; maybe that's how come you can drink so many before you pass out. I love the taste, and I love the feeling. After a six pack or two, I'm at my best. I'm a real man.

And so it goes tonight. Off to the kegger to see some bands. Some locals and some people from California. It doesn't matter who plays or what they're saying, though, it's more like what they play. If it's loud, fast and aggressive, that's great. I need my fix.

Everybody's there. It's this guy's last garage show 'cause he's moving. More reason to fuck shit up. Nothin' to lose, let it all hang out. It's so fucking hot where the bands are beginning to play. I need more beer. Hope the keg's not dry. Whew. Fill it up while you

can. It's Friday night. Yeah.

It's fucking hot in that garage. But the music's ragin'. Real fast stuff, with singers you can't understand 'cause they're yelling real hard about something. Politics probably. Fuck 'em. But the music's fast and hard. I like that. It makes me wanna move. I rip off my t-shirt and grab the guy next to me to start a pit. Pits are the greatest because you can start them out of nothing, and you become the center of attention. And you can even carry your beer around with you as you make the circle. Pretty soon everyone's doing what you're doing, except for all the pussies that don't want to get knocked around. Fuck 'em if they can't take it. Isn't that what punk's all about?

In between bands, this girl starts walking around giving out stuff for this band called Spit something or other. I guess she's a groupie. She gives me a sticker and what she calls a "lyric sheet with Jesse Helms' face on it, because he's the purveryor of evil when it comes to censorshit." Ok, whatever. I can put the sticker on my beer cup so no one takes it. Shit's cool when it's free.

One more band before these two bands from California play. That's good. I'm starting to feel a little fucked up, but I get real thirsty when I slam, so I can't really stop drinking. Plus, I feel fine when I'm in there with the music. Wow, these guys are fast. Rocking out! It's so life affirming to see guys playing hardcore music. I wish I were in a band, but I can't play shit. I can't sing, either, but I wrote a song once called, "Fuck Me." It was about drinking beer and getting down.

How weird. These girls are setting up to play next. No way. I didn't come here to see the Go Go's. They say something about being women, or "womyn," or something, not girls. I want some fast music, no wimpy shit. Fuck that. Get on with it. I need another beer.

The music starts. Guess it is pretty hard. Hmm, may as well slam to it. Hey, yeah, this is alright. Shit, this fucker just stepped on my boot. I swing my arm back and my fist hits his brow. Oh, fuck, it's this pal of mine. Before he sees it's me, I get his elbow in my mouth. Ouch. I guess it's all in good fun. Gotta take the good with the bad. We're both bleeding, but we grab each other and heave off to keep the pit moving.

Why did the music stop in the middle of the song? C'mon, I didn't come here to get lectured about violence. We're having a good time, ok?

"Fuck you."

"Yeah, louder. Play some music."

They start another song and we start going crazy again. It's a great time as long as all the wimps stay on the outside of what we're doing. It can't be that hard to stay out of the action. You just move to the back or the side, right? We've got the right to have fun. Oh, oh, the dweeb is moving up to the mic. He better not tell the band to stop playing. That'd be bad news. But if they're cool they'll keep playing anyway, fuck him.

The music stops. This time for good. Looks like they're actually going to put their equipment away.

"If you want to prove you're women, spread your legs or play," yells one of my friends. Funniest thing I've ever heard. Yeah, I agree, I want some more music. If they were guys you know they'd keep playing and tell the dweeb to take a hike. Fuck this shit. Fuck them.

For some reason their drummer goes crazy over what this guy just said. She starts screaming about how it has nothing to do with her gender, and that they stopped playing because we were fucking things up for everybody else. Blaming it on us, always pointing the finger to our good times. Just like the dweeb would. You can all fuck off.

"Fuck you."

"You don't have the balls to keep playing," yells this same friend. "You don't have the balls to play."

The band starts to try to tell him that of course they don't have balls, that they are women, and do we really expect them to have balls. No duh, like he meant it that way. Some girls don't understand jack shit. Fuck them. Next thing he tells them is that they don't have pussies, either, and that they can all fuck off. That's right. We want some music. Where's the beer? I'm going to the next party.

The 100th issue MRR self-analysis is finished, and Tim said that all the columnists should return to "normal" subjects (whatever that means). Fair enough, although so many fundamental issues were raised in the course of all that soul-searching that it seems somehow artificial to simply pretend like nothing happened and go back to business-as-usual. However, I do think a couple of general distinctions about debates and disagreements need to be made. First, it is important to differentiate between arguments about intellectual issues, where one must carefully examine and evaluate factual information, employ at least elementary logic, and modify or alter one's views in accordance with some external reality, and disputes about matters of personal taste, which have no relation to and are unresolvable by recourse to any sort of "objective" standard. Thus, if one is going to argue that fascism, communism, religion, or capitalism are the solutions to today's social and political problems, it is absolutely necessary to engage in careful historical research, learn a great deal about the contemporary world, and have an open mind that can flexibly adjust to new evidence and superior analysis. On the other hand, if one loves Coca-Cola and hates Pepsi or loves the DWARVES and hates FUGAZI (as I do in both cases—don't take it personally, Ian), it is really a matter of personal taste and no "evidence" anyone cites or arguments anyone makes can really change that (unless a person is responding to external opinions about what is "cool" rather than his or her own deep-seated emotional reactions). These types of emotional, subrational things are not really negotiable, although people's tastes change often in the course of their lives for reasons no one can really explain. Secondly, it is necessary to distinguish between the actual contents of one's views and the manner in which those views are expressed. It is possible to be extremely open-minded about various intellectual issues, and yet adopt an aggressive, argumentative tone that makes one appear to be intolerant. And vice versa. Thus many people who adopt a superficially polite veneer are intolerant fanatics, and many who criticize their opponents in an aggressive way are in fact continually (though perhaps secretly) modifying their perspectives in the course of the debate. Others, of course, are exactly what they appear to be. The point is that one should always try to see beyond the external form and examine the underlying substance. This is all the more true in a punk rock forum like MRR, where the underlying ethos tends to encourage the use of a belligerent and contentious tone.

I believe that these points are generally valid, but I have raised them here because they may help to explain the apparently schizophrenic form that my column will normally take. The first part will typically deal with music, and in that section of the column I will simply ram my gut-level feelings and emotional tastes down the throats of the readers without any apology. Of course, I may try to provide a post-facto rationalization for my past or current tastes in music, but the simple fact is that I like what I like and if you don't agree, tough shit. Imposing their tastes on others is in fact what all music fans or music critics do, but normally they're not honest enough to admit it because they like to lend credibility to their personal whims by pretending that they have some intrinsic value. If anyone claims otherwise, "don't believe the hype", in the immortal words of PUBLIC ENEMY. The second part will normally deal with broader social or political issues, and although I will often adopt an impolite tone to stir up controversy it will concern itself with issues that I have read a lot about—from every side of the political spectrum—and given a great deal of thought to. So don't make the mistake of thinking I am just shooting my mouth off. What I will really be trying to do in this section is get readers to recognize and consider the complexities and ambiguities involved in various important issues. The fundamental purpose will be to undermine spurious assumptions and arguments, and highlight hypocrisy and duplicity. Given the ideological biases of MRR's readership, this will often take the form of puncturing the sacred cows of the left. But I'll be more than happy to turn my guns on the right and center when they engage in reprehensible activities that no one else seems to be noticing.

Some people have wondered why I am focussing attention on the crap emanating from the left given the left's current lack of political influence. The reason is simple. It's because I am surrounded by that type of garbage every day of my life, both as a person who lives very close to the "People's Republic of Berkeley" and as a Ph.D. candidate at the campus of the University of California, Berkeley, two hotbeds of the intolerant and authoritarian "politically correct" thinking which many people—not only conservatives and reactionaries—have been complaining about lately and justifiably trying to resist. It never ceases to amaze me that so many supposedly intelligent people continue to have "faith" in (and I have selected that word carefully) and seek to justify Marxist, post-Marxist, or pseudo-Marxist social, political, and economic policies which have led to more human misery than fascism. In my local milieu, and to a certain extent elsewhere, there has also been an absolutely uncritical promotion of well-meaning but in practice often unjust social engineering schemes like affirmative action, as well as

extremist versions of "diversity" and "multiculturalism" which are quite simply racist in their implications. I plan to cover all of these matters in some detail in future columns, but the important point I'm trying to emphasize here is that nowadays in such centers of "political correctness" one cannot even criticize aspects of these policies without being immediately labelled as "racist", "sexist", or "homophobic". One no longer has to actually discriminate against or oppress members of various disadvantaged groups to acquire such perjorative, emotion-laden labels; it is enough to simply disagree with the ideas promoted by some of their self-appointed spokesmen, no matter how foolish and counterproductive those ideas may be. The recent controversy over the textbooks to be used in California grammar schools is a case in point. That's all I'm going to say about politics in this issue. On this occasion, therefore, I have steadfastly refused to conform to the above description of the format my column will usually take. Like I said, life is full of ambiguities.

Now, on to music. First and foremost, it is necessary to take a few moments to mourn the death of Paula Pierce of the PANDORAS, a death that is arguably as tragic for rock n' roll as the recent deaths of Stiv Bators and Johnny Thunders. That may seem like an exaggerated claim, especially if you saw the PANDORAS during the last few months of their often-altered existence. But it is almost impossible for me to believe that bands like FRIGHTWIG, L7 and the LUNACHICKS would ever have existed if not for Paula and the PANDORAS. Unlike earlier rockin' "girl groups" like the RUNAWAYS, the PANDORAS were not a concept created by grey eminences operating behind the scenes (though Greg Shaw and Rodney Bingenheimer certainly encouraged them), and unlike early punk groups such as the SLITS the PANDORAS really rocked hard. Paula was one of those truly rare and innovative people—an obsessive fan of obscure garage punk, a woman who played as raunchy and primitive a guitar as any "dude" in the history of rock, someone with great taste and songwriting ability, and a fun-loving subverter of female stereotypes (though this was lost on many humorless twirps). Sure, the PANDORAS were total "babes" who got a rise out of every hot-blooded hetero dude in the audience, but they certainly didn't act like docile little femmes. Initially, they got up there and played the best and most unpretentious 60's punk this side of the 60s, seemingly overjoyed to even be performing. Later, after years of blasting out heavy tunes throughout the country, someone tried to make them into more of a female pop group, and almost succeeded on their second album. But onstage Paula just couldn't play that role and didn't want to play a guitar in that wimpy style, so the PANDORAS continued to belt out nasty ass guitar trash at their live gigs and thereby maintained a dedicated cult following over the years. Toward the end, they changed into more of a conventional hard rockin' outfit, but even then their songs were still far above the norm (as a careful listen to their great last 12" will reveal), Paula's guitar wailed, and she mercilessly taunted and cleverly insulted guys in the crowd (by, for example, accusing them of not being man enough to handle her, and telling them that even if they were good fucks she didn't want them around the next day at band practice), all of which made their live shows great until the last few months. I don't know what happened at that point or what Paula's plans were for the future once the PANDORAS broke up (though Jon Von told me she was getting a new band together). I only know that when I first heard she had died I became so depressed I almost cried. Later on, I played all my PANDORAS records and did cry. It was just too much to handle after Bators and Thunders, and perhaps even more tragic in the overall scheme of things because she wasn't into a self-destructive trip (to my knowledge). Moreover, she probably did more for women in the alternative culture sphere than all of today's self-proclaimed feminists put together. (She inspired by her own example, like all strong women, rather than whining about the evils of patriarchy or some other such nonsense, a crutch which only the untalented and spineless rely upon to excuse their lack of initiative.) She will live forever in the rock n' roll burnout Hall of Fame (in fact, I can't believe I forgot to mention her in my list of burnouts a couple of issues back), and I'm sure that wherever she is now she's got her guitar with her and is rockin' the house. Rest in peace, Paula, and remember that some of us will never forget you.

In an effort to get over this tragedy, I read the hilarious interview with Tesco in MRR #99 several times and have been listening to some cool records. And speaking of Tesco, one is the EP by TESCO VEE'S HATE POLICE. It's a bit uneven, but their version of "Kill Ugly Naked" is my anthem of the month, and "Anal Face" isn't far behind. It's nice to see Tesco hasn't mellowed with age. He's still an obnoxious asshole, but also happens to be one of the funniest and smartest people to have ever been associated with the so-called "punk" scene. I also bought the old ANGRY SAMOANS album **STP Not LSD** recently, after getting tired of waiting to get a free copy from Metal Mike (who I rarely see these days). Several people had told me that it wasn't up to the usual SAMOANS' standards, but after listening to it I totally disagree. In fact, I think it's a positively brilliant record. Although it is not full-on modern punk rock, the lyrics are every bit as clever and funny as usual, the guitars blast out in full force at the appropriate (and sometimes unexpected) moments, the song structures wed the best of 60's psychedelic punk and 70's-style punk, the snot-nosed vocals are better than ever, and the tunes are instantly memorable. Just check out classics like "I Lost My Mind", "I'll Drink to this Love Song", and "Death of Beewak" if you don't believe me. Even the off-kilter ballads are great.

Last time I talked about music I forgot to mention some other hella rad records that I never got to plug in MRR. First is the great debut album by ZODIAC MINDWARP & THE LOVE REACTION, **Tatooed Beat Messiah**, which for my money is about as terrific as a raunchy hard rock/metal album can get. All the songs have a super-chunky guitar sound, and the production manages to keep the twin guitars up front without obliterating the vocals or any other instruments. The scatological, sex-drenched lyrics and faux-psychedelic spoken word introductions are hilarious in that pseudo-dumb fashion which can only be mastered by those who aren't really dumb at all. And to top it off there are a whole shitload of great songs, like "Prime Mover" and "Planet Girl". Plus we also get to hear about the "Backseat Education" they're going to give all the gals and that cool place you can't find on any official map, "Bad Girl City". Incidentally, the video for "Prime Mover", wherein our heroes descend upon a religious seminary from outer space, turn all the nubile would-be nuns into rock n' roll babes, and explode the heads of the authoritarian sisters who run the place with alien X-ray eyes, is one of the most entertaining I've ever seen. It displays a mythic, larger-than-life sensibility, which becomes understandable when one learns that the singer is a relatively famous comic book artist in England. Now, if you want to hear what Jim Morrison might have sounded like if he was backed up by an ultra-heavy rock band instead of an organ-based, wimp-guitar outfit like the DOORS (who, to avoid misconceptions, I liked a lot), I suggest you pick up the first album by CIRCUS OF POWER. In the midst of some unbelievably pedestrian hard rock, it contains some killer atmospheric cuts like "In the Wind" (which sounds exactly like a DOORS song, but way heavier) and "Call of the Wild", along with straight on crunch rockers like "Backseat Mama". (Is it my imagination, or has this "backseat" theme reared its head more than once in this column?) However, I don't recommend CIRCUS' second LP, which is too bluesy for my taste (kind of like SISTER DOUBLE HAPPINESS on qualudes).

Shifting to the old punk front, I've recently been listening to the first two albums by British pop-punk band the BOYS. I always liked these records a lot, but they sound even better to me now than they used to for some reason. Who can ever forget the classic line in "Sick on You" from their first album: "I'm sick to death of everything you do, so if I'm gonna have a puke, you bet your life I'll puke on you. I'm gonna be, gonna be sick on you." Punk rock, that's for sure, though today it would probably be considered 1) "politically incorrect" by small circles of mamby pamby punks with sticks up their asses and 2) too "soft" by today's puritanical teenage "punk" jocks who favor male bonding because they can't find any girls to fuck. The BOYS' second album (**Alternative Chartbusters**) starts off with the melancholy pop classic "Brickfield Nights", which is only the opening salvo in another stellar selection of great songs. This stuff sounds as fresh today as the day it was recorded, like the material by the UNDERTONES and too many other early pop-punk groups to mention. This is in marked contrast to the lame records released by many later straight edge outfits like YOUTH OF TODAY, which sounded like stale 10th generation retreads of MINOR THREAT the moment they first came out and only got worse with repeated listenings. Indeed, the sad truth is that the first two or three generations of American and English punk bands put out releases which have held up remarkably well with the passage of time, whereas the majority of later punk and hardcore discs, even the ones that seemed hot at first, have not withstood the test of time. In part this may be attributable to the fact that in the early days, before we were literally inundated with new punk releases, it was actually possible to give each record several if not dozens of listens. Nowadays, this is not feasible (or perhaps even desirable), so the songs can't etch themselves into our minds to the same extent. However, although this may simply be an expression of unwarranted nostalgia, I personally believe that most early punk records contained better songs, and like it or not it always comes down in the end to basic songwriting ability. If a song doesn't have good hooks, it takes a million listens before one will re-

member it.

Last time around I forgot to mention that I saw YARD TRAUMA recently, and boy was I impressed! Gone was the organ-based 60's punk stuff, which was cool but not usually heavy enough, and in its place was a furious guitar-heavy punk din with hooks. Really great stuff from Lee Joseph and company. I also caught a good 60s show with the MUMMIES, who are fun to watch, and GIRL TROUBLE from the Pacific Northwest. The latter band is full of totally geeky guys, but the singer is a witty, charismatic geek, the guitarist rages, and they do covers of some of my favorite 60's punk songs. That night they did "Gospel Zone" by the SHADOWS OF KNIGHT, my fave local Chicago band when I was 16 and 17, and I was thus momentarily in seventh heaven. Lately, however, I've been kind of bummed out by the local San Fran scene. I find myself going to see the same four or five bands—the GARGOYLES, the S.F. DOGS (which the singer recently claimed, with tongue firmly in cheek, stood for "sensitive fellows"), the DWARVES, the SCREAMING BLOODY MARY'S, and the JACKSON SAINTS—over and over again. In and of itself, that's not a problem, because these bands generally kick ass. But I'd like to see more good groups with that crunchy guitar-oriented punk/rock sound and some good songs. Too many local bands play that horrible funk-punk shit or have a totally retro 70s rock sound. It's not the retro part that bothers me--after all, 60's and 77 punk is also retro--but that these groups pick the worst shit from the 70s to emulate rather than the good stuff. Let me tell you, the world does not need any more lame outfits trying to sound like LED ZEPPELIN or GRAND FUNK RAILROAD, much less like PRIMUS (perhaps the worst band currently from this city, with the possible exception of the moronic politically correct assholes in CONSOLIDATED). Let's face it, the early to mid-70s was one of the worst periods in the whole history of rock. Aside from the STOOGES, ALICE COOPER, SLADE, SWEET, T REX, GARY GLITTER, and some holdovers from the 60s psych or Brit invasion eras, it totally sucked as far as rock n' roll was concerned. If you feel compelled to return to the past for some roots, go back to 1962, 1967, or 1977. 1973 is **not** a good year, dudes!

Then we have the famous wimp-punk scene in the East Bay. This gets promoted uncritically in every issue of MRR by certain people, the same ones who are always complaining that the DWARVES aren't punk, etc. Let me tell you, maaaan, the DWARVES are more punk than one hundred GREEN DAY clones, and anyone who doesn't realize that is totally out to lunch. Even judged by the standards of their own pop-punk subgenre, GREEN DAY and their imitators rarely make the grade. Don't get me wrong, they have some good songs and are entertaining in an unassuming, unchallenging, and non-threatening way, but compared to great pop-punk bands from the past (like the BOYS, the BUZZCOCKS, and the UNDERTONES) or even the more recent past (like PERFECT DAZE) they seem too...well, wimpy. The whole Gilman scene is too wimpy, if you ask me, although I certainly hope it overcomes its current economic problems and continues to exist. Everybody's too damn polite, "concerned", and worried about offending people, and the absence of alcohol means that the rowdy, out-of-control edge characteristic of the best punk gigs is missing. The most fun shows are those which are wildly exuberant, with lots of belligerent attitudes and craziness, without being really violent. If you want nicey nicey, safe stuff, go see JIMMY BUFFETT.

Last but certainly not least, I'd like to take this opportunity to publicly thank the people who put me up and/or showed me a good time during my recent trips to Europe to do historical research. Many heartfelt thanks to Bill Gilliam and family (London), Robin and his gal (Hull), Tony Nitwit (Amsterdam), David (Brussels), Dolf Hermanstadtler (Augsburg), Julien and Astrid (Munich), Anna (Bologna), and some other girls whose names it would be impolitic to list (Paris and Rome). Thanks also to my academic colleagues from Berkeley who helped me adjust to the chaotic life in Italy, Carl and Cynthia, and Krystyna. I could never have managed to absorb the culture shock, finish my research, and maintain my sanity without all of your help. And thanks also to the great bands I saw in Europe, including Tony's band LOVE-SLUG (totally awesome live), MEGA CITY 4, the HARD-ONS, the LUNACHICKS, NAPALM DEATH, DR & THE CRIPPENS, FASTEN BELTS, CHEMICAL PEOPLE, BULLET LA VOLTA, RATOS DE PORAO, PRIMAL SCREAM, THEE HYPNOTICS, etc., who temporarily made me forget that I was thousands of miles from home--with a little help from demon alcohol.

I don't see how she couldn't have noticed the effect she was having on the three hundred drunken metal-heads on the floor below. All faces were turned upwards, and catcalls rose to where she leaned over the balcony, clad from the waist up in only a skimpy black lace bra. Blonde, tan, and beautiful, she seemed oblivious to the gaping men as they grew louder and more obvious in their comments. I, too, was staring and I saw a guy come up behind her, reaching for the straps on her bra, trying to pull it off. The catcalls grew as the spectators cheered him on until she ducked out of his grasp and disappeared from view. I was annoyed by the event, but not terribly upset because from the smile on her face, I assumed he was probably a friend playing a prank. It was one of the comments from a nearby observer that upset me. Yeah, she's asking for it, all right."

It's not the first time I've heard such a comment and as always, it got me to thinking about just what exactly "asking for it" meant. In that particular case, I found myself growing angry at the man who made the remark, at myself, and at her. I always get angry when I go to metal shows (though I keep going) because of the way a lot of women dress and the way the men react to it. On one hand, I have a lot of disdain for the women who go to shows dressed like some sick MTV wet dream, but I also get angry at the things the men in the crowd say about them. More than I want to try to enlighten the men to their stupidity, I want to shake the women and say "Don't you realize what those guys are saying behind your back?!" At any rate, I was guilty of trying to garner male attention myself, as I hadn't exactly dressed like an androgynous lumberjack for the event. OK, the girl was dressed provocatively and she seemed to be purposely leaning over the balcony, enjoying the attention. Yes, she was asking for it, asking for attention. However, I'm sure the guy who made the comment "she's asking for it" was referring to the attempt to disrobe her. He'd say the same thing if she'd been thrown on the floor, stripped, maybe even raped. Seems as if any attractive woman is "asking for it". For that matter, even homely or elderly women in their own homes "ask for it", according to the rape statistics. I don't want to get off on some whiny dirge, nor do I want to insult you MRR readers by going over things I'm sure you already know. But I get awful tired of abuse only to be told that I was "asking for it".

A couple of years ago, I resided in downtown Cincinnati. Like most mid western cities, Cincinnati's downtown area was dying and by six o'clock in the evening it would be pretty much deserted. There wasn't much in the area for a night life, and the streets were inhabited mainly by rather scary-looking characters. More times than not, my excursions to get food and cigarettes would be disrupted by unwanted attention from some menacing man. Usually, it was just some comments, a couple of times I was followed. Instead of going back to my apartment, I'd have to walk as quickly as possible to Fountain Square where I'd be able to find a cop to escort me for a block or so until I was sure the pursuer was off my trail. While these events unnerved me, they didn't stop me from leaving my apartment at night.

Then I got a job at a fancy German restaurant a few blocks north into the Over-the-Rhine area-a ghetto that began one block north of my apartment. I'd work until midnight and either catch a ride with one of the chefs or take a taxi home. One night, I'd had a fight with my manager and rather than wait for the chef, I decided to walk home. Ghetto though it may be, Cincinnati wasn't exactly plagued with crack and gangs, and I scoffed at my suburban friends' fear of Over-the-Rhine. I knew it I was rather conspicuous in my waitress uniform, but didn't think I had reason to be worried as long as I was alert. I was almost home when a young man at a bus stop asked me what time it was. "Sorry, I couldn't tell you...I don't have a watch." I said without stopping. He ran in front of me, trapping me against the wall of a building and shoved me down in a doorway. I tried to scream, but I'd had a bad cold the a few days prior and all that came out was a ridiculous squeak. He grabbed my purse and ran before I knew what was happening.

My purse held nothing but a little cash and my apartment keys. My I.D. was at home. My face was a little fucked-up where I'd banged into the wall and my neck was dislocated. I went back to my apartment building and rang my friend's buzzer, bawling like a kid who'd just been knocked down on the playground. I knew that it hadn't been too bad, he'd only wanted my purse, but for a few terrifying seconds I'd been certain that far worse was going to happen. While he was shoving me, all I'd thought was "This is it, it's finally going to happen, he's going to rape and kill you and you are helpless."

That moment of terror lingered for months. I was afraid to leave my apartment

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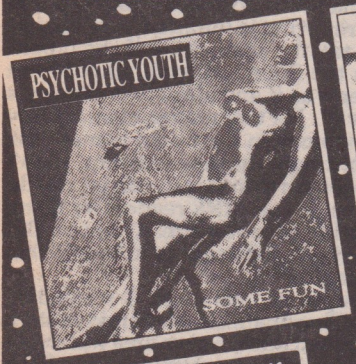

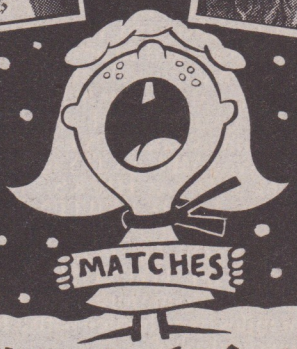

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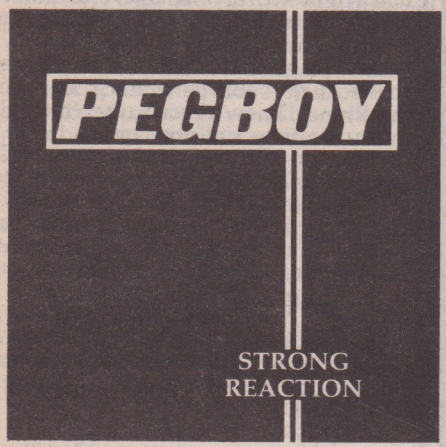

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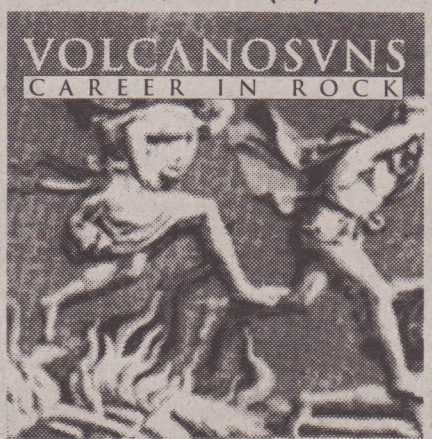

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and when I did venture to the liquor store or diner at night, I'd jump at any small noise. I had nightmares about someone killing me with their bare hands in which I'd try to scream only to discover I had laryngitis. Friends and relatives weren't very comforting or sympathetic. "I told you not to move downtown." "You shouldn't carry a purse." "Walking alone at night in Over-the-Rhine? You were asking for it."

I tried not to pay attention to these remarks. They had never experienced anything like this, and if I wasn't scared enough into learning a few things, I was never going to learn. I carried a knife for a while, feeling foolish for doing so, but I tried not to let the experience scare me into sequestering myself in the apartment. "Fuck them," I thought. "I pay rent here, I *live* here, and I'm not going to let some fucking scum drive me off the streets of my own neighborhood." I was angry as hell at the people who harassed me, and those who expected me to capitulate and move.

I live now in Oakland, The neighborhood isn't as bad as people in Berkeley would have you believe...but as before I find it necessary to walk alone at night and violent crime is not unheard of in the area. A few months ago, I bought a gun. I tell myself that I bought it because guns are neat and fun to fire at the range, but secretly I get a feeling of security from just having the damn thing. I never carry it, as I feel my odds of being arrested are greater than having to use it, and the odds of an occasion arising where I'd successfully and legally be able to employ it are slim. But if the situation does occur that I have to use it, I won't feel sorry. I'd just figure they were asking for it.

Gardening with Eugene

This is a column I have been attempting to put off writing just because it seems like too much of a personal attack on somebody I kind of like. I've got no problem with personal attacks on famous public figures—they're asking for it—and even was encouraged to attack other writers in this magazine for the big centennial celebration. (Seems like it was more of a back-slapping session in the end.)

No, this is not about a king or president or MRR columnist. Its just about one of those local weirdos we all know and sort of love. Except this particular one went off and joined the Navy. We'll call him Al for the purposes of this.

Al is the big brother of my oldest daughter's friend. The first I heard of Al was when I received as handwritten note from him via the girlfriends, reading something like "Will you lend me the new Biafra album, motherfucker?"

It was something of a shock as the kid came from a family that was notorious for their rabid fundamental religous practices. Now we live in an area notorious for this kind of stuff but this family had sort of invented their own religon because none of the local varieties were good enough, or so the story goes. The daughters were not allowed to wear pants or go swimming. Everything was very strict. Sounded sort of like the old Seventh Day Adventist friends I'd had who'd run home cowering when offered Kool-Aid (not even spiked with L).

However the parents had given up on Al and allowed him to become a punk, whatever that is. (See 100th issue, part 1 and 2.) His room was supposedly a complete freak-out when contrasted to the rest of the house.

I lent him the requested album and even invited him over to meet Jello Biafra when he came through town . . . I think he was visiting Jim Bakker in prison, but that's another story.

Over several years I saw Al off and on. I got into the habit of passing on demo tapes and freebies from various groups I'd gotten in the mail because I enjoyed his comments. Through either his parents or sister I would hear about what he was up to even when I didn't see him regularly. . . he was flunking out of college, he was having trouble finding a job, he was maybe getting married, he was this and he was that.

A friend I play music with, who like most great drummers paints houses to survive, hired Al on as a helper but complained that he wouldn't show up for work until 1 p.m. or so.

As a father I had to maintain a good relationship with his parents because of the girlfriends, so there were certain subjects Al and I would talk around. . . for example, even though I was quite sure he was into drugs, this could not be discussed too openly because it is uncomfortable for parents of children to keep secrets from each other.

It came as a total shock one night when a qreat secret was revealed: Al had decided to enlist in the Navy (I just corrected a great spelling effort: typing Navy as "Nazy.")

Here was a guy who had laughed at my FUCK THE TROOPS stickers, who had been appalled by our massacre of Iraq, who seemed as far-away from the military industrial complex as anybody I knew.

Why did he do it? Thinking about it has disturbed me greatly, if nothing more the reasons were so simple and all-pervasive within our society that even the rule of Pandora's Box ("There is always Hope") seemed directly contradicted.

I didn't want to write about Al; I thought he has his own life to live. But I couldn't get it all out of my mind and whenever I sat down to write all that would come out were thoughts about his situation.

He has joined because it seemed a great career opportunity and he didn't know what else to do. He wanted to become a photographer and the recruiting guy had held out great opportunities in this area. He wanted to see the world and of course was told, pick your spot, the Navy will be there!

He was at odds with his parents and found since his dad had been a Navy man, and the couple refer to their days living in Okinawa during the Vietnam war as some of the happiest times in their lives, here was a chance to create some kind of reccnciliation of ideas and parental acceptance... which strangely enough is buried deep down amongst even the most rebellious kids.

The Navy and the rest of the armed forces prey on the lack. of opportunity in our society, but it is people like Al who intrinsically lack motivation that make it easier for him. Why the hell should anyone join the Navy to become a photographer? I know lots of photographers and it seems all you need to do is go out and take pictures. . . and be prepared to work at other things to survive for a long, long time.

Instant gratification is on the minds of many teenagers, however —and the armed forces know this.

My drummer friend, who is 34 and still can't make a living at what he wants to, was discussing Al with me and we got around to the subject of what would be the worst job in the world.

"Dead dog truck," my friend said. He was speaking from experience, but there was instant agreement that even with the dead dog truck you go home afterwards and you are your own person, not subject to military propaganda and brain-washing.

The essence of my heartbreak was that here was a guy who had been supposedly exposed to so many things that would deter him from becoming part of an international killing machine. From his parents had come a religous upbringing that if one wants to be extremely open-minded should include some kind of concern for our fellow humans, remember "thou shalt not kill?" Well I guess is so often the case cl religous upbringing not only does nothing to prevent people from joining armies, it goes hand in hand with waging war: "Come the wars, we'll turn the rules around: Defend your soul, on the battleground And the Lord will march beside me: Say the canons of Christianity." PHIL OCHS

No, this is hardly a revelation concerning religon in our society. More of a dissapointment perhaps is the acknowledgement that prolonged exposure to the punk rock scene and its various philosophies concerning the state and mankind also wound up doing little to dissuade Al from signing up with the Navy. I should never have lent him the Biafra album, especially since he never gave it back.

No, religon can't do it, no, punk rock can't do it... Al had it all, but when it came to a pinch he thought he could get a free ride this way, so he signed up. It is beyond discouraging.

Maybe the hope lies in fellows like Stevie, a guy who was hanging around a wild venue I played recently in Philadelphia, a club so illegal it changes its name with every show. Stevie had gone AWOL in Philadelphia and had fallen in with the crowd who runs this place. He was lending his own peculiar talents—free tattoos to the organization. I told him about Al, about how the Navy had promised him a photography training, stationing in Italy, etc, etc...

"Oh yeah sure, they fed him the same old crap," Stevie laughed. "It happened to me. I was living in Houston, the only fucking job I could get was driving a bagel truck. I knew I was gonna get nowhere delivering goddamn bagels.

"One day I was out at a shopping mall meeting this girl for lunch, and I got in a conversation with the Navy quy. I didn't even go in the office, he was standing outside. He told me all the stuff: you want to see the world? Get a career? Get your college paid for?

"Told me I could go to Japan for sure. Well then I flunked the drug test. They told me that meant I couldn't be stationed anywhere outside the USA for at least two years. That was news to me. Still, the guy said he would give me a choice, so I said San Francisco..."

And so he wound up in Philadelphia, as the Navy is true to its word, missing his

chance to become an MRR Navy scene reporter .

I'd love to see Al go AWOL, blow up a base, make a stink. I know this would horrify and dismay his parents.

I hope he comes back alive. The way things go in our military, there is just as much chance he'll get blown to bits in some kind of stupid on-base accident as in the midst of a grand military adventure.

I don't know if he'll ever realize he's been used. Maybe they'll brainwash him first, maybe they won't have to if he lacks the motivation to think things through. Anyway, he's on the other side now and my tears have been shed.

P.S. I enjoyed the centennial celebration but was saddened that some of the best columnists and staff-members were not mentioned! How could they forget:

COLLIE LASAGNA: Although his habit of writing columns in his own blood is grating, the fact that the new computer system is able to scan them has settled shitworkers' complaints.

DEMETRIUS QUOVADIS: Only a time machine could have brought this Roman gladiator into the Epicenter Zone one day, and things have never been the same. It takes extreme tolerance to put up with his macho sexism, but his knowledge of obscure Italian punk, pre-punk and post-Greco-oi is second to none. We just wish he would change his chains occasionally!

HENRY LEE LUCAS; Somehow Mr. Board's sexual exploits seem tame now that Mr. Lucas has joined the staff, replacing G.G. Allin as an in-jail correspondent. Mykel is out there somewhere trying to top Mr. Lucas' recent comment that "a long time ago, sex with the dead became just a regular thing with me," but we sincerely hope Mr. Lucas will get around to sending reviews in of that box of records we sent him.

Jobs & Roomates, Part I

The first job I had in New York was for a booking agent. I just typed lists on an electric typwriter, and put things in envelopes. We got along O.k. He doubled my starting salary to 10 an hour, and there was an old woman called Miriam who worked for him but drank. She would get chatty and friendly when she drank, and I found I was able to be emphatic with her at these moments. It wasn't that much different than talking on cocaine, just the details changed. One day she was working alone, the booking agent was gone, and he had me come in just to sit there and make sure she didn t pass out in the tub again, like she once had. I wrote a term paper on his stationary and felt lucky.

Another job was being interviewed and photographed for Adam magazine. One piece turned up in Penthouse Hot Talk, where I said that my goal was to marry a gameshow host and other lies. Another one, where I said I preferred skinheads and unpopular band singers, was in Adam, Velvet, and Swank. I got $100 for the Adam interview, a model's fee. I was Annie Sprinkle's photo assistant a couple of times, but I wasn't that good. I looked away during the racy shoots, I never quite knew what a lens cap was, I was dodgy for the 48 hour strip contest, and I moved slowly and looked at the ground at porn conventions. Sometimes she gave me as much as $50.

Finally I set up an interview for Penthouse Forum with Lydia Lunch. Annie took the photos and I interviewed her, and this girl called Lynn was a stylist. Lynn always dressed very preppy even though she had once been a drug dealer in Florida where she had to be nude when she made a drop to make sure there was no money or drugs hidden away. Now she ate health food and got as much as $450 a day to be a stylist. Lydia Lunch got the power confused and talked to Lynn, who was along, styling, for the photos and the thrill, as if she were a lowly servant - "Lynn, do me a favor and bring that in here!" she'd say. Lynn actually had more money than any of us, and got me two jobs.

She helped me out by having me be an assistant stylist one day, for $75. I met her early in the morning outside of her house, and we got a cab over to a photographer's loft. There was a steam ironer I had to use to keep ironing the clothes, and I tried to sew a pair of shoulder pads back on a dress but I did it backwards the first time. Lynn went to stores and got clothes for photo shoots and then brought them back. The photo shoot was to sell Snoots, those hair nets that the Andrews Sisters used to wear, 40's style. The models were very young and generic looking, but one of them had to get a plane that day and gave me a hard time.

"I need it now!" she told me when I was slow steam ironing a thing. The photographer had a couple of male assistants that she snapped at, but she also had a dog with crippled hind legs. It had a blanket to lay on, and the rear half of its body was set up with a wheelbarrow type walker it could drag with its first half. The dog was very old. She would go over occassoinally and coo lovingly at the crippled dog.

I ordered food for everybody, and I saw intense moments of group concentration over whether a belt was "right". I admired Lynn. She was right in there with a plaid skirt and knee socks, looking serious and together. She was very good. I wasn't, but she kindly paid me and didn't critique my only job as an assistant stylist.

Another time Lynn was starting to be an assistant producer on independent movies, and Melissa Gilbert, from Little House on The Prairi, was in one of them. Her new husband or fiancee, who had a name like Buddy, was directing it, and she had to get raped and be much wilder than her Little House On The Prairie character had been. Lynn rented clothes from me for Melissa Gilbert to be like that: My matching patent leather Betsy Johnson belt and arm cuff, a leather bustier I'd gotten from Kensington Gardens in London, and a small leather jacket with Harley wings I'd carefully bought at a San Francisco Leather shop when I was 17, because it looked like what Elvis wore in his Vegas Comeback show.

The jacket was drenched in years of cigarettes smoke and sweat, it really stank, and I sold that jacket, through Lynn, to Melissa Gilbert, for $200. I also saw a picture of her in the Star wearing my outfit. Lynn invited me to the wrap party of an independent film and some other thing, like she was inviting me to a party and getting downtown people there but it wasn't quite right. She somehow had the power wrong, and I never really spoke to her again.

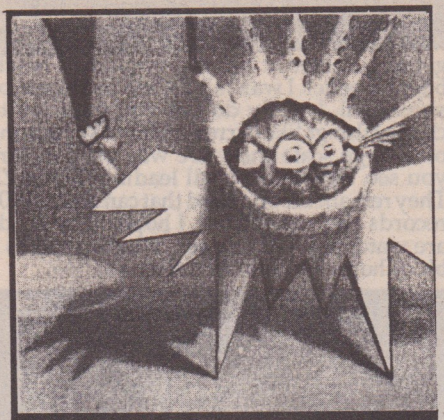
A friend of hers used "I Love My New Clothes", a song of mine, for a GQ video, and first they wanted to try to shoot me singing it. A talky makeup artist spent an hour making my face look pastel and grey, and I wiped it off and put on my own makeup job, and then they didn't use me but did use the song on a runway video. Because of all this my drummer at the time, Ray Sage, published the song, to protect me in case they used it in a commercial he said, and I no longer own the song which I wrote with a bass player from San Francisco. Everything came out wrong again.

I had been able to buy the belt and wrist cuff because I had a job coat checking at a nightclub called the World for six months, and it was one of the most successful jobs I ever had. I had to claw my way up from cigarette girl, which took two or three weeks, and at the same time I was going into a company where my stepcousin worked at night and entering data about substance abuse and artificial intelligence (SA & AI), into a computer. I worked all the time and never ate because I was heart broken.

When I got the job at the World the boy came back for a while, and I sold cigarettes as I coat checked. I always tried to make more money by double stacking coats onto one ticket and taking the extra dollar, and selling every possible cigarette pack that anybody could want. Mostly Marlboros, Marlboro Lights, some Benson & Hedges, Parliments, and Camel Unfiltered. If I didn't have a brand somebody asked for I was mad at myself. I got used to making a lot of money a day, one or two hundred dollars, and bought a lot of black clothing. I was skinny for the first time in years. I got mad if I only made 30 or 60 dollars, forgetting how little I'd made at jobs all my life. I thought it was horrible to make that little

One of the owners tried to kiss me, but I didn't want to kiss him. I'm usually very adaptable but the boy was there waiting for me, and he didn't have anything, it didn t seem right to do that to him. Then the owner yelled at me, then a painting was stolen. Then the manager gave me a list of other people for me to say had stolen the painting, so I could keep my job, but I didn't catch on, I kept giving analytical reasons why each person in coatcheck would never have stolen that painting. I got fired. I had already been telling other nightclub employees that I could do other things for money, like word process or write for Penthouse, but it came as a shock. I did later write five articles for Penthouse, but the word processing was empty braggiog. I only tested at a level of 50% for Word Perfect 5.0, and that was three years later.

Another reason things had gotten rocky at the World was that my very first roomate had shown up from California, Alexis Scott. Alexis loved me and wanted to move to New York, and she loved celebrities, dance music, and clubs too. She was determined that she would get a job at the World. She applied and got turned down, she substituted for me, she was there night after night, and finally she got the job but, as my manager predicted, she had tiny fits. Even though she was tall, pretty, and well dressed, something about her was just too stubborn, edgy, and wholesome to really be a club person. It was



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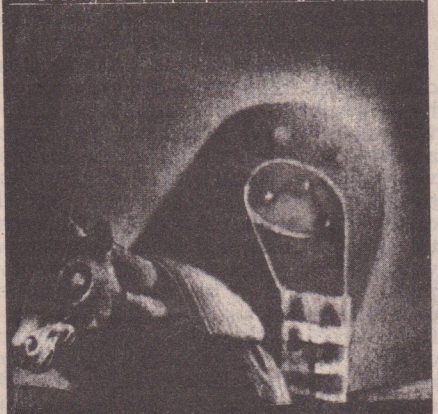

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like having a difficult wife around, but we stayed friends through our firings and she lived with me for a year and a half.

I had six roomates in five years, but I started to call them coach creatures. Starting with Alexis, the new types of people that stayed in my living room never bought a bed or really fixed up their area as a bedroom. Even though she was there a year and a half, and bought interesting matching lamps, she didn't quite feel like she lived there, not really, and she slept on the two different couches I had in the room while she was there.

I was to have five more roomates and eight more job in New York, and they defined my time here. Of course, we are all now aware that psychological prefiguring commencing in childhood defined the jobs and roomates I selected, but if I had not had tenuous rights to a lease my life would have been spent in a radically different manner.

Startling Revelation Pt. 267 or Insight for the Blind

Saturday night an interesting thing happened that brought on quite a revelation in myself, probably long overdue.

I had just gotten home from my shift at Epicenter and had planned on staying in for the night doing the usual thing (writing, playing solitaire, watching The Prisoner) when the phone rang. It was Tad Doyle, calling to tell me that they were playing at the Warfield and to come on down, he wanted to hang out and that there would be a pass for me at the door. Since the band generally delivers a pretty hot set and as people I really dig them a lot, I decided "what the hell?". I walked down to Market St. and made my way to the door.

Sad scene from the start. People scalping tickets. Giant bouncers outside, police everywhere. I felt like I was at a Goldenvoice show, for christsake. Seriously though, I'm thinking "who's playing, Van Halen?" First I got hassled about not having a ticket, then when I explained that I was on the list, I was put into a long line of contest winner types. During my wait in line, I could hear that the band was already on stage, of course that didn't speed anything up. Eventually when I got to the window, the woman behind it asks to see ID and to explain why I "think" I'm on the list. I just say "Tad" and the woman gave me a ticket and a pass that said "aftershow" on it.

When I turn away from the window I immediately get frisked, then sort of pushed toward another person who asks for my ticket and tears it. Then I'm frisked again and asked to show ID again. Remember, I'm not even in the door yet! When finally got inside, I noticed that the t-shirts were $20. Now Tad always gives me (and probably a lot of other people) a free one and I know that it's the commission that the Warfield gets that drove the price up. But Jesus, you know what I'm saying? I get through the doors just as the band busts into "Flame Tavern" my favorite song on the "8 Way Santa" LP. Earlier on the phone I asked Tad if they were still doing that song, so I figured I'd walk up to him while they were playing it and give him the old "devil horns" sign with my hands to crack him up. Unfortunately, as I approached the floor a security guy steps into my path, puts his hands on my chest, pushes me back and says "floors full". I don't know about you all, but I can't stand to be told where to stand, where not to stand, etc... and by this time I was getting pretty pissed off. I went over to one side and watched them play the song. I say watched because I couldn't really hear anything over all the people yelling "Primus!" at the top of their lungs all around me. The local band, Primus, who I lost any interest whatsoever in long ago were headlinging the show. If people didn't want to see Tad, why not go outside 'til they were done or something. I mean, who the hell stands there screaming for the next band all night, waste of time I'd say. Especially since you know the bands set times are agreed on in advance.

The other observation I made about the audience was that the half that weren't yelling for Primus were on the floor in a massive insane pit. You got the impression that they didn't care who was playing or what they had to say. They just wanted to jump around. That's the same attitude that made the Big Boys throw in the towel years ago, and has always disgusted me as well. I went out to buy a bottle of beer (it's ok - I'm old enough) and it was $3.75 and they pour it into a plastic cup for you. So there I was, holding a cup of bad domestic beer standing in a lobby full of sweaty suburban kids. I figured I'd try the balcony. Well, I should have known I wouldn't be allowed in with a beer, so I drank it then went in. I was glad to see rows and rows of empty seats right up front. When I tried to sit down, a bouncer runs over and says "get up - those seats are reserved for Primus." I pointed out that no one was sitting there and it didn't look like anyone would be anytime soon, but that fell on deaf ears. I left the balcony in disgust. I'll say it once - when shows get to this size of a venue it ceases to be punk and when it ceases to be punk - IT FUCKING SUCKS!

So now what? I know I would feel just as alienated at a hardcore show. I guess I've reached that too old (or jaded?) for hardcore but way too punk to buy all the bullshit that goes along with rock, especially when it hits the big time. I'm sort of in a punk rock limbo - at least there's some company here (Jeff Bale, Gary Indiana). So the question is - what do you do? All I can figure is to continue to get into bands very early, enjoy them when they are small (and usually better because they are still hungry). The best shows I've ever seen were most likely bands like Mudhoney and Nirvana playing small rooms to only a few people, everyone knowing each other and everyone having a ball. I want to point out that this column is in no way an insult to Tad, the band and the man. Eventually, I did get backstage and after being held in a room for a while I was able to see them and am happy to report that they are exactly the same people I met three years ago, apparently completely unaffected by their rise in popularity. It might be the same with a lot of people, but how can one know? The last time SOUNDGARDEN played around here it was a the Shoreline Amphitheater! A far cry from when they crashed on my floor, happy to have a friend in town. I suspect they are still cool, but getting to them at a show would be a hassle beyond belief. I want all the bands I like to be successful. I really do but you gotta try to change things like current methods of putting on a large scale show are way off. I'm sure you see where this is all leading: FUGAZI. They remain the one band that can sell 100,000 records and not sell out. I hope other bands are watching that happen, maybe there is a bit of hope for all of this after all.

Second in a Series of Helpful Columns

Okay, getting to distribution.

There are pros and cons to using distributors. Some pros might be that it's hard to sell all those records on your own, without any direct contact with distributors and stores, and it would take a lot more work, not to mention a lot more advertising (meaning $$). The cons are that the distributors you use might not pay you within the agreed upon time frame, might not pay you at all, might not care enough about your product to push it (so it sits and gathers dust), often jack up prices ridiculously so that you record sells retail for insane amounts of cash, might sell records by bands you despise (like white power material), etc. But distributors do perform a service. It's easier for a store to deal with a distributor that carries records by 100 different labels than to deal with the 100 different labels. It's easier, and much cheaper for you to send one box of 150 different records to some warehouse than to send 15 packages of 10 records each to stores. The smaller distributors/mail order people also have many good qualities and bad qualities. It's a give and take situation, and requires many decisions, some of which will force you to really look at and define what exactly you're doing and where you're going to draw lines.

But let's define exactly what it is we're dealing with here. There are different kinds of distributors. Obviously, there are the major label distribution systems, but I doubt you'll have to worry about those, because odds are they won't want your product. The one exception to that, off the top of my head, might be Tower Records, since those stores are stocked with many hardcore products. I've never dealt with them myself, but other labels have. They have a lot of stores, so if they do take your release, they'll take a lot (relatively, that is). Note: they only deal in cassette and CD (hence the store name? duh...) formats. They don't stock white power material, to the best of my knowledge, but they've definitely added to the whole "Death of Vinyl" bullshit I keep hearing so much about, and their prices are generally high. Take it or leave it.

Under these you have the larger "indy" distributors, which include Caroline, Venus, New World, Important and Dutch East (all of whom are centered around New York), Cargo based in Chicago and California, and Twin City, based in Minneapolis. The ones from New York don't want to pay you. They don't; it's not in their best interest. I've only personally dealt with Venus, but I've heard

many, many things from lots of labels about the others. Venus only pays me because I'm a pain in the ass and they know I'll keep harassing them for the money. Period. Note: The only Caroline dealing I've ever heard, not to completely write them off, was from Evacuate, and I'm not sure how that went. I know they didn't push the product, but I'm not sure how they paid. Don't send anything to New World; that would be a mistake. Cargo is great. Why can't everyone distribute like Cargo. Nice people, don't give you attitude when you call, pay their invoices close to 'on-time'. I've never dealt with Twin City, but Jeff Skene works there, so you can always call and harass him if the check is late. (Tell him I sent you.) There are others. I don't know them. There are a number in Europe as well. Before you deal with a European distributor, you might want to get a few European pen-pals, to see who sells what and for how much.

Then you have the smaller "independent" distributors. These include Blacklist Mailorder, Ax/ction, the AYF, Geld Her, and many, many others. These range from one-person to many-personned operations, selling records at shows or through the mail or to stores or to all the above, printing catalogs or working through their friends and word of mouth, sometimes working on a cash basis and sometimes trading with labels and bands, carrying between 2 and 600 different records. Yes, they're really diverse, and there are good ones and bad ones. Many labels "become" distributors by trading with other labels and then selling the received records in their area. This really helps the band get exposure and helps labels get established, although, of course, the records are not in stores if you only work this way (is that what you want?), and there is no immediate cash or guaranteed cash. In Europe there were 3-6 people at every show who came down with a milk crate full of records, and every show was like a little record convention. This is rare in the US, but it occurs. These types of distributors usually can't take the quantity the larger ones can handle, which means you have to deal with a whole lot of them, which is really cool actually and you end up with several dozen pen-pals all over the world, but takes a lot more time and work and postage. What works out best for myself is a mixture of the two. As you put out more records, you'll find who you're more comfortable working with, how their payment schemes tend to work, the number of your records they can handle, how to deal with them, etc. KEEP RECORDS. Make sure these people know who you are. Keep in frequent contact. If they owe you money, make sure (politely) that they know it, and keep tabs on them. This brings us to...

...payment from distributors, which is tricky. Most of the time, if it's just one person who sells records at shows or through the mail, they might take a while to pay merely because they have very little floating capitol. Larger distributors have more capital, but they also have more standing (unsold) stock, which often makes cash outlays hard, although that's really a crock of shit if they have sold all of your records, you deserve to get paid. With any distributor, you're not going to get paid up front, so try to work on 60-day terms, which means you get paid 2 months after they receive your record. That usually allows them enough time to sell the records and gather the money, and it gets it back to you fast enough so that you can pay back the people you owe, or funnel the money into another project, or pay your rent, or whatever. Often, 60-day terms tend to grow into 90-day or longer. Keep in touch with your distributors, maybe making a tactful phone call after 61 days to see "if it's selling or not". They know you're alive, you're not just one of the many invoices sitting in front of them. Oh, yeah: MAKE INVOICES. You're not going to remember everything pertinent, and the people you're dealing with won't either. As you put out more and more records, your contacts at the distributors you use will solidify, which will make the whole equation a lot easier, but at the beginning, you're just another shmuck who put out a record. Note: Hate to say it, as they're cool people, but the only unpaid invoice I have from the past 2 years is from Overkill in Seattle.

I left stores out of the picture, but don't mean to downplay their importance. Often stores do prefer to deal with the labels involved with the records, or some of them at least. Besides checking with the stores in your area, drop in stores as you travel, or ask friends to do this, and see if they'd be interested in your product. Get their address and phone number, and call them when you're going to put out something new. Many are surprisingly easy to deal with. Note: Always get the name of the person you're talking to at the distributor, also- it might be a big place and it would really help. Great stores for direct dealing are below.

In this equation, people are almost always going to be making a profit. Be it a small one or a large one, it's generally more than you're making off what you produced. Get used to it. If they're not making a profit, it's because they can afford not to. Stores and distributors provide a service, and what they do can be very beneficial to your band, but keep in mind that they're businesses. That doesn't make them bad or unfriendly, it's just something to keep in the back of your head. Most of the smaller distributors are volunteer, and work out of people's houses- removing rent as a factor in their operation, but not all operations will be like that, and the ones that are still supplies to buy and phone bills to pay if nothing else, and could use to build up a capital base, anyhow.

I've always felt there should be a column in MRR about good distributors, similar to "Book Your Own Fucking Tour". I'll offer these for now, as there are still many addresses I'm in the process of confirming. Any input, from distributors or from customers, is definitely accepted. Go "Sell Your Own Fucking Record", and I'll shut up. Mike BS - PO Box 684211 - Austin, TX 78768.

Note: I have worked with all the below, or know them well enough to suggest them.

"Independent" Distributors:

- Blacklist Mailorder (see advert).
- Chad, 11 Sleepyhollow Lane, Carmel, IN 46032.
- Joe Punchline, 2845 Lancaster Rd, Melbourne, FL 32935.
- Mindset Dist, 305 Haywood Dr, Paramus, NJ 07652.
- By-Product Mailorder (see advert).
- Ax/tion Records, PO Box 623, Kendall Sq, Cambridge, MA 02142.
- Roger NBH, Op De Knip 134, 6467 GX-Kerkrade West, Holland.
- Tribal War, PO Box 20012, Tompkins Sq. Sta, NY, NY 10009.
- Geld Her/Till Neurath, Leobnerstr. 4/6 17, D28 Bremen 33, Germany.
- X-Mist Records, Meisenweg 10, 7270 Nagold, Germany.
- Crucial Response Records (see advert).

Cool Stores:

- Gainsay (Joel), PO Box 655, Kalamazoo, MI 49005.
- Trash American Style, 12 Mill Plain R., Danbury, CT 06811.
- Rockin' Rex, 1581 Central Park Ave, Yonkers, NY 10710.
- Epicenter Zone (see advert).

So it's finally come to this. I am informed that major distributors and chain stores are demanding that we (Lookout Records, in case we need a plug) start printing Uniform Price Codes on our records, CDs, you know, our *products*...

The UPC, for you few weirdos whose entire lives don't revolve around full-time consumerism, is that odd little box full of lines that the checkout person at the supermarket or record store passes an electronic device over which in turn tells the computer how much to deduct from your Visa card or your bundle of pocket cash. Real paranoids consider it the mark of the beast prophesied in the Christian bible's Book of Revelations (no, I don't think that's what the record company is named after, though perhaps, many years after the fact, I can confess that I once was part, main conspirator, actually, of a band of that name).

The way the bible story goes, when the antichrist or Satan or the Republicans, you know, the generic embodiment of evil, are in complete control of the earth, everyone will have to have this certain mark (the number 666 tattooed on the forehead is another suggestion) in order to buy or sell anything (in other words, in order to even exist, since as we know, according to George Bush, Adam Smith, and your all-knowing television set, the only reason people come into being is to buy and sell things).

I'm not that worried about the bible angle, having sold my soul to Satan long ago (though he has yet to deliver on his end of the deal, which was to make me rich, good-looking, and forever young in return for warping the minds of you gullible MRR readers by persuading you that you could actually change the world into a more livable and humane place by maintaining some semblance of personal integrity and compassion for your fellow living creatures).

What bothers me, corny as it may sound (no problem, really, since the cornier I sound, the more sincere you assume I am), is that the UPC, aside from being crassly commercial (and therefore American as fuck) is pretty ugly, and to my way of thinking, has no place on an album cover, which is just as much a work of art as the music contained inside.

But who am I kidding? Sure, an album is a work of art. But it's also a mass-produced commodity, part of the same system of production and consumption that has brought us McDonald's, Bart Simpson, Ronald Reagan, and mass devastation of the planet and everything that lives and breathes upon it.

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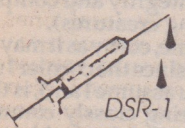

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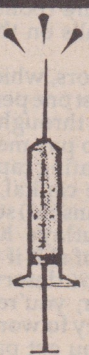

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Yes, even if Spike Anarkie and the Fucken Shitz are singing about destroying society and creating a world where punks will rule and the only things that will matter will be nose piercings and sky-high mohawks dyed day-glo colours (note British spelling because the truest punx are from England) with hair dye that wasn't tested on animals, chances are their records (Spike and the boyz probably won't be on a CD because CDs aren't punk) will be marketed and sold through the same basic economic processes as cheeseburgers.

And little Johnny Genocide and Mary Mayhem (you youngsters probably think I'm terribly clever to come up with such punk names for a clearly satirical purpose, though the old-timers among you will of course realize that I have ripped them off from real 1970s punks) out there somewhere in America will see Spike & Co.'s new vinyl advertised and reviewed here in MRR so they'll either steal some money from their parents or get a job at McDonald's after they get kicked out of school for supergluing animal rights posters all over the principal's office and they'll go down to the mall and buy Spike's *product* and they'll take it home and listen to Spike yell about anarchy and they'll read the lyrics out loud and get hell fucked up and turn the record player louder and louder until their fascist parents come in and oppress them into going to bed or else having to move out of the house and go live on the streets where they can talk about anarchy all the time while they're spare changing stupid yuppies, tourists, and college students... But I digress...

What I was starting out to say was that since the punk rock music business was just another business, albeit cloaked in righteous rhetoric and a bit more interesting and hopefully a bit more honest than hawking 19 different types of Ginsu knives on late night television, what's the big deal? Just move the *product*, right? "The business of America is business," said Calvin Coolidge back in 1926, which was even before I was born. "What's good for General Motors is good for the USA," said Charlie Wilson in 1952 (Charlie was Secretary of Defense, although his previous job was, merely by coincidence, I'm sure, president of General Motors).

So why can't we say, "What's good for Lookout (MRR, Alternative Tentacles, Very Small, Epitaph, whatever) is good for the USA," put UPC codes on our *product*, sell tons of it to chain stores, and use the money to make a better world? I don't know, I just don't like the looks of those stupid UPC codes.

The problem is really similar to that posed by the compact disc. At first most punks hated CDs, and some still do, but eventually it became obvious that there are no longer enough stores selling nor enough people buying old-fashioned vinyl to make it possible to produce records as more than an expensive hobby.

In other words, anyone with several hundred bucks can put out a 7" record, and with luck s/he will get most of her/his money back. But if you want to create an ongoing label that gets music (*product*, if you prefer) out all over America, you have to deal with the reality that about 90% of all music is now sold in CD or cassette form.

If you're content to only reach the one or two thousand people who consistently buy every punk vinyl release (I'm becoming increasingly convinced that they're the same one or two thousand people), fine. If, however, you want to reach people outside punk's inner circle, whether for purposes of getting a message out or simply for making money, you've got to deal with some realities of the business world. Just like CDs and cassettes, UPCs are a part of that world. And maybe (no maybe about it, really) I'm being irrational, but I still don't like it.

So I won't put UPCs on my records, at least not now, but to be honest with myself, I'm probably just postponing the inevitable. Besides, I heard a rumor that all of us columnists are going to be asked to write about the "business" aspect of punk rock a couple of issues from now, so I should probably save the rest of my ideas for then.

There is a tie-in, though, to another thing I wanted to talk about, which is the tendency of politically oriented people, punk or otherwise, to see everything in terms of black and white issues (no, I don't mean race, either). In other words, you're either right or wrong, that's all there is to it, and if you're wrong, then you'd better get the fuck out of the scene. Many people with this attitude are the same ones who can't understand why there's no coherent political movement capable of having an effect on national or even local public policy.

"Everything's already been done, and we don't know what we want." That's a line from a new Screeching Weasel song, but it could just as well be the battle cry of many political (and apolitical) punks. They may not know what they want, but they sure know what they don't want. Knowing what you're against is a fine starting point, but if you don't some coherent idea of what you're for, you might as well confine yourself to spray painting graffiti and throwing bricks through windows, which of course is exactly what a lot of "punks" do.

The metaphysical equivalent of fucking shit up is probably even more common, since most punks are too scared or too lazy to risk arrest and violence by going out in the streets to destroy the superficial accoutrements of society. Instead they write columns or publish fanzines or put out records that denounce everything and encourage the reader/listener to believe nothing.

Criticism is a vital element of intellectual and political life. When you build something, you often need to demolish something else to make room for it. Too often, though, people of the punk or radical persuasion seem to think that their work is done as soon as the demolition is completed. In reality, all they've created is a vacant lot, one that will, if left to its own devices, fill up with garbage and rats and broken glass and bum out the entire neighborhood until McDonald's or some other multi-shit corporation comes along and buys it up dirt cheap and erects one of their turdburger franchises on the graveyard of yet another revolution.

I've done my share of tearing things down. Some people feel I still do little more than criticize, especially when it comes to "the punks." But a great deal of my energy nowadays goes into constructing scenarios for a society that works. And I mean detailed, plausible, realistic scenarios, ones grounded in scientific and economic fact, not mere extensions of hippie/punk/anarchist pipe dreams like "We'll abolish money and there won't be any more police or soldiers and nobody will have to work and we'll all live in collectives and cooperatives and only do things that we really love and believe in."

There's nothing wrong with that as a vague, general goal — utopians have been touting something along those lines for centuries. But just like you can't drive from New York to California without passing through a hell of a lot of boring corn fields, you can't replace a society based on monopoly capitalism, forced labor, and unadulterated greed with a humanistic one centered around mutual caring and concern unless you're prepared to do an awful lot of sometimes tedious construction along with the more fun aspects of deconstruction.

That's what Tait and I were talking about the other night. (Tait, you'll remember, is the upstart who threatened to replace me as president of the Smart Punx Klub, but who was stopped short of his goal by a fascist professor who didn't give him the A he was so sure he deserved. Better luck next semester, Tait.) He was bothered that so few punks (or other young people, especially the ones we go to college with) were interested in politics, whether of the radical or even of the electoral variety.

We found ourselves pretty much in agreement that what's needed is a coherent vision for the future, one that's radically different from the nightmare constantly being drummed into our consciousness by the mass media, and capable of inspiring people with hope and a desire to take action. Most of what's put out today, whether by the mainstream or by the opposition/counterculture, is a politics of despair.

"The government's totally corrupt." "All politicians are crooks. "They've got so much power over us that we don't have a chance." "You can't fight city hall."

You're as likely to hear statements like that in the mass media as you are from punks or from ordinary working or middle-class people. The overriding message is: "Give up. You're just one schmuck and the best you can hope to do is look out for yourself." Obviously not a good philosophical foundation on which to build any kind of cooperative effort.

But that's exactly where we have to start: with a philosophical (and economic and historical and political and sociological) foundation that doesn't rely on vague abstractions or feelgood rhetoric. It means learning how all the various complex functions of society work and figuring out ways to make them work better. It means recognizing that we are an integral part of this society and that we might as well do our best to make it work for everyone's benefit, because if we don't, others are sure to try and pervert it into working only for their own.

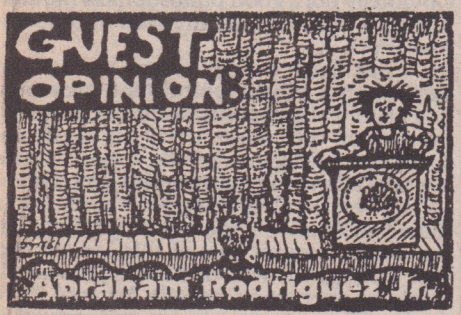
OK, a couple other notes: apparently some punks, especially local ones, are bummed out at me because of recent columns where I got, shall we say, sarcastic and critical about punks in general. Nobody's perfect, and words don't always come out the way we want them to. My intention was never to criticize all punks or anyone in particular, but to get people thinking and talking about what being "punk" was really about. I did, and still do feel that punk is in danger of being trivialized into just another consumption-oriented lifestyle, just like what happened to the hippies and radicals of the 60s.

Despite that, I still feel that the most constructive and original thinking and action is also coming from the punk community. Especially among young people, there's

nothing else that even comes close. To me (and Tait feels this way too), one of the biggest problems with most political movements is that they're being led by people who, regardless of their age, still think it's the 1960s, or wish it were. There are plenty of punks who could be doing it way better, and it's frustrating when so many of them are too busy collecting records or piercing their noses to bother. But just to clear it up, hopefully once and for all, I don't have anything against record collectors or nose piercers; I think there's plenty of time to do those things *and* build a new society. OK?

Also: MRR got a pretty good plug a few weeks ago in a weekly newspaper called the *Anderson Valley Advertiser*. So I'm returning the favor. The AVA features some very talented writers and one of the best political cartoonists in America today. Much of the coverage is about Mendocino County and the North Coast of California, but the environmental and political issues raised are usually relevant everywhere. It's a fairly intellectual paper, and definitely not for those of you who buy MRR mainly for the band interviews and record reviews. Its writers and audience tend to be closer to my age than yours (I may be wrong, but my assumption is that the typical MRR reader is in the 15-25 year old range). But for those of you convinced that people automatically turn into boring old farts when they pass the age of 30, reading the AVA might pleasantly surprise you.

Subscriptions are $30 a year, which might seem steep, but you get 52 excitement-packed issues for that, plus they'll print almost any letters they get (more than you can say for MRR), so you can join in the fun and be more than a passive consumer. They'd probably send you a sample copy for a buck, or if you're really hard up, try and scam one out of them for free. Tell them to take it out of my pay. They're at: PO Box 459/ Boonville CA 95415.



The Obscene Report

The same week KERNIL Powell was out here in his uniform visiting GHETTO school kids, they shot this kid I used to know. He was hanging out on Southern Boulevard having a smoke. He used to run around on the streets in a huge t-shirt, everything baggy on him, LITTLE KIDness somewhere under all those folds and wrinkles. He was a kinda artist. If he had a broomstick in his hand, he would create art by coming over to the bus stop shelter and smashing the glass, spotting the sidewalk with glittering glass shard sculpture. A can of spray paint in his hands was a lethal weapon. I know of three kids got their faces painted up, splash splash splash, no reason really. Why climb a mountain? "Because it is there." I guess these small young faces were like a canvass to him, or maybe it was just the joy of watching this screaming and wriggling going on immediately after he fired that turned him on. I don't know, he never had anything to say about it. It was like he wasn't even aware.

His mother was this drunken woman named Elsie. She pretty much lived outside the liquor store on 149th. At two in the morning you could hear her singing Puerto Rican mountain songs, her cracked voice going flat. She used to cry a lot, once broke down in the principal's office at the public school. (They sent for the paramedics.) "He's a good boy," she would say, tears as large as gumdrops. "Yes yes yes," the principal would answer back, "I'm sure he is, but why does he keep throwing other children down the stairs?" She had no answer for that. "I don't know where he's gone wrong," and then she'd start sobbing again. Somebody should've sent her a map.

The week he died he tried to rape a girl. She was older than him. A ripe old fourteen year old. I'll call her Migdalia. She wanted to try crack. He showed her a pipe and took her up to a roof on Southern Boulevard. It was a good thing Migdalia did a lot of aerobics. She went straight to the cops. What were the cops going to do? The kid was twelve. A good wristslap. He smiles, he looks at his sneakers. Shrugs to every question. "Hey, where you gonna end up?" this big red-faced cop asks him, with a mustache like broom bristles. "I don't care," he'd say. Punk rock.

Damn man, the kid was just breaking into the business big, man. He got in with these crackheads and formed a runty dirty dozen crack posse. He did delivery work, started smoking the shit. Then he had money. Was making more than me. Shit but I coulda bought myself that goddamn MARSHALL amp I've wanted with what that kid was plowing in every two weeks.

The night he got stitched, Colin Powell (WHO?) was all over the TV because he came from the Bronx, went to that school where the kids now check their guns in at the door. He looked all resplendent in his uniform, all those medals and shit. And he said, "I look out upon these faces and I am filled with hope." Yeah, I guess he could see them all wearing uniforms or something.

The kid didn't have a uniform. He was getting ready for his first gun, though, a .32 this guy named Diablo was selling him for two hundred dollars. He would've already had it on him the night he got SWISS CHEESED if he hadn't blown five hundred smackers on some gold chains and this weird belt buckle that he never wore.

The last time I saw him, he made a gun with his hand and fired at me. I made a hand grenade gesture, ripped the pin off and blew him to bits.

"Where'd'ju get a grenade, faggit?" he asked, refusing to die.

"Same place you got that gun," I told him, reaching for another off my cartridge belt.

"I look out upon these faces and I am filled with hope." News shows tripped over each other to report the story of this living legend giant among mortals going back to his hometown. The man was doing a promotional tour, for the war had been too short. Maybe they could use some of this footage for some of the new army commercials on MTV.

The kid was in this vestibule, lighting up a crack pipe so he could fry his young mind. He was laughing and joking with these two other eggheads when the car pulled up. Someone's NINE coughed and sputtered. The three bodies scampered tripped tossed spun against the chipping walls the flaking plaster flying in chunks, the bullets punching holes in them like cancelled tickets. The car pulled away with a screech, like in those movies.

I heard the shots. There was something about them that sounded loud and personal. I can't explain it. It happens sometimes. I went downstairs, ran across the street, down the packed boulevard. And I found him, just as I had already known him, dead, dead, and freckled up with bullet holes, eyes open but blank, one of his hands flexing as if he wanted to touch the wall he was thrown against. The screams of his two buddies reverberated forever through the halls, even later at night, when their echoes seemed to mingle with Elsie's sobbing.

I would've liked to write some kind of upful positive thing here at the end with rockets red glare to make people feel better, the kind of thing maybe General Colin Powell would've liked. But Mr. Powell is an anachronism, a throwback. They don't make GI JOEs that big anymore. The real fighting is on the streets. It was streets that broke the back of the mighty German Army in Stalingrad. Their time was up. I don't think Colin Powell can help us. A man who washes his face but never wipes his ass ends up smelling like shit.

I haven't had a chance to catch up on my record collecting lately, so I think I'll fill this little space with a few mentions of discs I'm trying to locate.

First off, I'm trying to get a copy of the Decadent's 7" ("Legends"), as well as The Cowboys 7" ("Supermarket"), both early 80's US punk.

Also need, from the Philippines, the Chaos 7", Chaos LP, and Ocean Zoo 7".

From Sweden, the IQ 55 seven inch, and Vacum self-titled 7" and Vacum LP.

From New Zealand the ?Fog EP.

From Ireland, the East Coast Angels "Punk Rockin Till I Die" 7".

From Denmark, the Sods "Television Sect" 7".

From Switzerland, the Glueams "Strassen" 7".

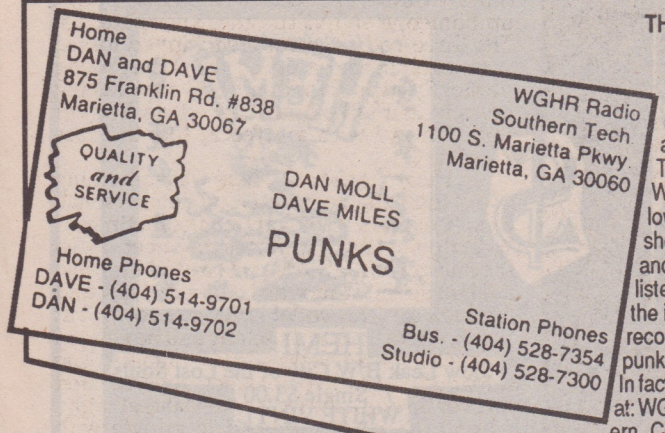
From Belgium, any Kids 7", any XXX 7".

From France, Guilty Razors 7", Gasoline "Radio Flics" and "Sally" 7"s.

From Argentina, anything by Ataque 77.

I'd like to find a good trading partner for early UK punk, and am especially looking for someone who knows their shit on English punk 1977-1981. There are quite a few one-off 7"s I'm looking for, classic garage punk put out by the bands themselves and not on any of the early UK punk labels that had several releases. (An example is the Crime "Generation Gap" 7", or both Accident On The East Lancs 7"s). If you've got some expertise in this area, please get in touch.

RADIO ARTICLES



THE DAN & DAVE REPORT
WGHR 102.5 FM, MARIETTA, GA

Greetings, and allow us to introduce ourselves. I'm Dave and Dan is sitting behind me in a comfy chair. Dan and I do a punk show airing every Tuesday from 10:00pm til 1:00 am on WGHR 102.5 FM in Marietta, GA. following the syndicated Maximumrocknroll show which airs at 9:00 pm. In the Dan and Dave show we attempt to bring to the listener the best and newest punk music in the industry. That means that if you are a record company or you represent a cool punk band, feel free to correspond with us. In fact we encourage it. We may be reached at: WGHR, DAN AND DAVE, PUNKS/ Southern College of Technology/ 1100 South Marietta Pkwy./ Marietta, GA 30060.

So, now that we've gotten that out of the way, let's talk about other things.

MUSIC: I think BILLINGSGATE's new 7" e.p. on Victory recs is damn cool. Dan, however, prefers ASSUALT's 7" e.p. on Staplegun records slightly more. Other bands that we agree on, and would strongly suggest you check them out are, in no particular order: F-BOYZ "Rock and Roll Problem" single kicks ass, very good melodic punk. RHYTHM COLLISION out of California are also very entertaining. SLUDGEWORTH is a definite must for SCREECHIN WEASLE fans, Dan and Brian from WEASLE formed said band. GUTTERMOUTH's brand of trashy punk lit our candles, along with THE WRETCHED ONES and YGM ain't bad either. Our thanks to ALL the record companies who have supported us through promos, etc., they are all great.

SCENE: Atlanta's punk scene? Well, as far as we know, not much is going on. Any Atlanta punks who know of anything going on are welcome to write us at the above address. The RAMONES came to Atlanta a couple of weeks ago, and played a damn cool show. We also went to see them again in Athens, GA. ATHENS SUCKS! Anyway, the UNDEAD also played Atlanta a while back. Bob Steele's a cool dude.

MISCELLANEOUS: Would YOU like a copy of the Dan & Dave show for your very own? Send a blank cassette (120 min. preferred) and S.A.S.E. appropriate for return mail to above address. Also, special thanks to Ed for letting us in this office to use the computer. See you next month.

ASTA SEARA O FALEM PLATA
(RADIO 21 12, Romania)

This interview with Ovidiu,who is doing the "Asta Seara O Falem Plata" show on Radio ZI 12,FM 69.05 in Bucharest, Romania,took place on the 7th of May,1991 at Ovidiu's home. It was conducted by Luk Haas from Mururoa Twist radio show, France.

MRR: When was created your radio station?

O: We had the idea in December 89,and our first shows took place in December 1990, one year after the revolution. We have many technical and administrative problems, but the main one was finding a place from where to broadcast. We are students in electronics. Two friends, Vlad and Gil, originated the project, they found the diagram, the parts and built themselves the antenna, the t.ransmitter, all the technical parts. For the administrative point, it's a bit unclear: we don't have the official authorization to exist, only the authorization to broadcast on a certain frequency. We were installed at the university, but the dean threw us out, saying we were jamming the broadcasts of the university radio laboratory. And now, exactly at the same place we were occupying, are the TV5 studios, a private satellite TV channel. Now we're located at another place, very central, we changed the equipment, now we're transmitting in stereo, but we have problems with the antenna amplifier.

MRR: Is the law strict for radios here?

O: No. But for the moment they haven't done the law on audio-visual, so every thing is non-official.

MRR: Do you have contacts with foreign countries?

O: No, we have no contact, we don't want to be coordinated by someone. There were a lot of proposals, but we refused.

MRR: Who is managing the radio?

O: We are enthusiasts. We don't have a manager. We do everything by ourselves.

MRR: You're doing a thrash and deathmetal radio show...

O: Yes, almost three or four hours long. Our radio is broadcasting only eight hours per day. But for now we have to repair our equipment. We stopped the broadcasts for a while.

MRR: What kind of other shows do you have?

O: Jazz, glam, heavy metal, some new wave. A punk show called "Seaweed". No disco.

MRR: Your main problems are with equipment and authorization...

O: Yes, if we're broadcasting before the vote of the new audio-visual law
will be better, easier.

MRR: Where are you located now? Do you pay rent?

O: We are in a former Machinery Building Ministry. The building is occupied by some magazines, enterprizes, associations, and so on. We're tolerated and we don't pay rent.

MRR: Something else to add?

O: We don't have any reporting material, portable recorders, but enough with this. We don't want any money, but if we could receive some promo records, tapes, some contacts with other radios, labels, zines, that would be great.

To contact Radio 21 12, write to: Virgil-Ovidiu Popazu/ Str. Mihail Cioranu N° 4/ B1.68; Apt.9;/ Sect.5/ Bucuresti / Romania.

PREJUDICE RADIO

PREJUDICE was created in May 1990 on Radio Dio 89.5 and broadcasts every Sunday from 10PM. We have started with the intention of presenting the hardcore scene for we thought that too many people mistake this last one with violence and noise (our favorite band is the Doughboys), and too many people think that a gig is a stadium for soccer.

In our programs, there is music but also interviews with the likes of Les Thugs, HDQ, Shaking Dolls, Moving Targets, Dirty District, Parabellum, DDT, Hard-Ons, etc. We work with fanzines like "Violence" and "Tokbomb" to publish these interviews.

So, if bands, labels, and zines want to have their production played on Prejudice, do not hesitate to contact us and do not forget not to take yourself seriously!!!

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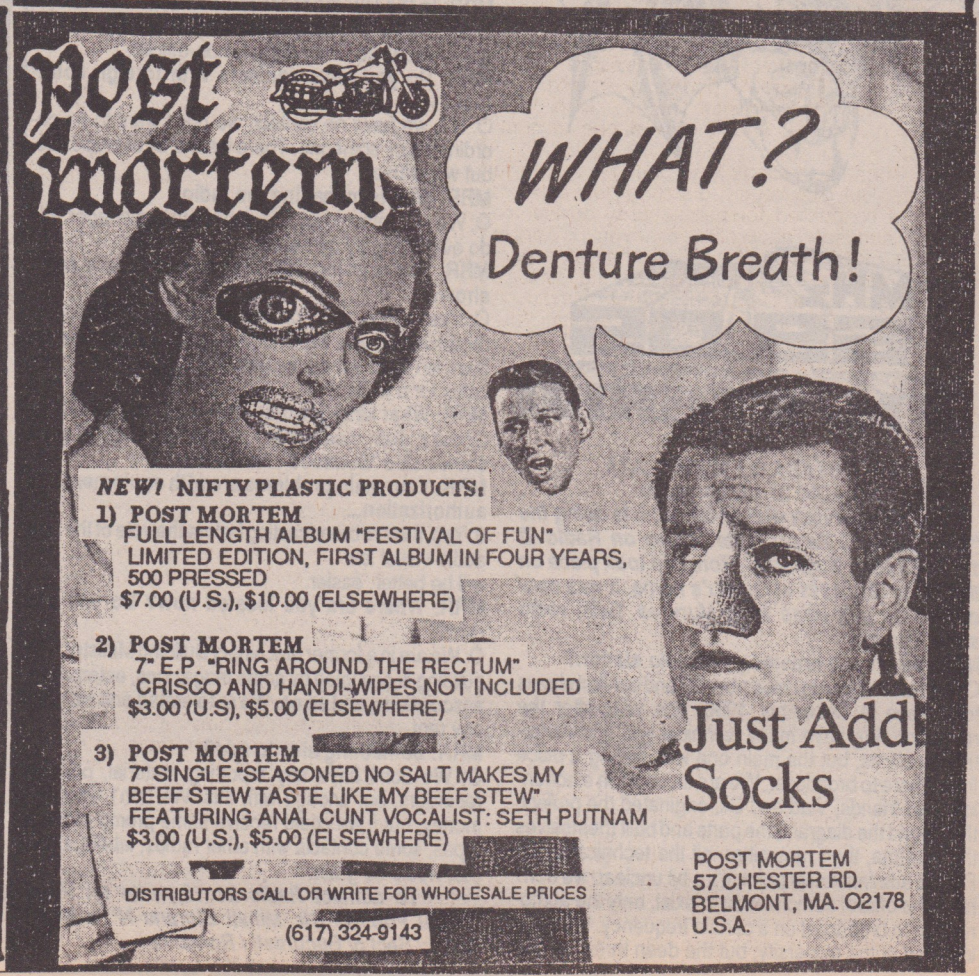

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MRR NEWS

NOVEMBER, 1991

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Gary Sick

The October Surprise

Did 1980 Reagan-Bush Campaign Delay the Release of American Hostages ?

From Middle East Report

A long-dormant scandal that could threaten the presidency of George Bush has re-emerged and appears to be gathering momentum. It involves the "October Surprise" of 1980, that critical period of the presidential campaign when, critics are now charging again, Ronald Reagan's campaign officials struck a secret deal with Iran not to release 52 American hostages being held in Tehran in order to prevent Jimmy Carter from gaining credit for their release. In return, so the charges go, Reagan's people promised that after winning the election they would provide Iran with a secret supply of weapons through Israel.

These suspicions have been around for a decade. But they received strong new support when a respected former security adviser to Carter suddenly resurrected them on 15 April in the *New York Times*. Gary Sick, the Iran expert on the National Security Council during Carter's presidency, wrote that when he first heard such rumors in 1981 he discounted them as "fanciful." But since then he had interviewed hundreds of former Reagan officials and others, all of whom related such similar stories that "this weight of testimony has overcome my initial doubts."

Even more sensational was Sicks report that "at least five sources" placed George Bush, then Reagan's running mate, at an October meeting in Paris with Iranians and Israelis. What has added credence to Sick's charges is that such a deal would explain much about subsequent events between Iran and the United States that until now have remained unexplained, even mysterious. These include why in the 1980s Israel openly talked about supplying weapons to Iran with Washington's approval when at the time official US policy was to deny Iran any weapons. It would also help to explain the bizarre Iran-Contra scandal of the mid-1980s in which US weapons were secretly sold to Iran via Israel.

Because of the fateful implications of such charges - which amount to treason - the press has been playing the story gingerly. But instead of fading away as it did a decade ago, it is now gaining strength on the basis of a rising demand for a thorough investigation. This process has been accelerated in the past month by Carter himself joining the voices calling for an

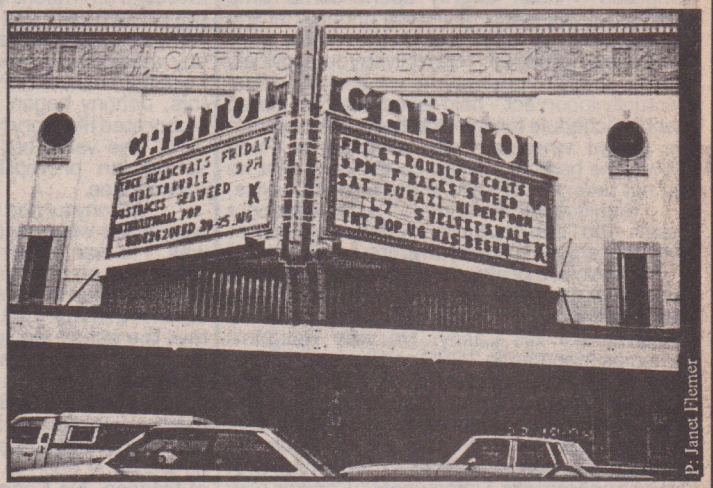
SURPRISE Continued Page 2 Col 1

Olympia Pop Fest

By Jux

While most of the country eagerly awaited Lollapalooza this summer, the cool and the hip knew the real action was going to be at the Underground Pop Fest up in Washington. We called it Lollasubpoppalooza.

So, here we are in Olympia: I was here to fuk some shit up and my friend wanted to check out the Subpop and cafe scene. Anyways, here's some of what we saw:



P. Janet Flemer

Bands like Scrawl, Girl Trouble, Mummies, Jad Fair, Duh, Melvins, Pastels, Treepeople, Mecca Normal, High Performance, Wool, Bikini Kill, Beat Happening, Nation Of Ulysses and L7 played an almost nonstop 3 shows-a-day event to somewhere around 2,000 people over 4 or 5 days. And there was even more: a Subpop picnic, a cake walk, Planet Of The Apes' film fest, a pet parade, poetry, brunches, and plenty of style. Almost 500 passes at 35 bucks a shot were sold while the rest rof us tried to scam our way into shows.

Some of the best shows and bands were the local ones. Bikini Kill was spreading girl revolution and attacking sexism and gender roles. It's amazing how powerful this band is with their music and their message. Other locals, Bratmobile was a screaming girl garage band. Incredible. Unwound was well, fusion, with rad vocals. Most of these bands can be found on the new Kill Rock Stars compilation avaliable from K. Another great surprize was all the zines from Olympia: "Girl Germs", "Bikini Kill", "G-Force", "Jigsaw", "Pulp", "Teenage Gang Debs" and more. Check them out if you get a chance.

Subpop Fashion Picnic. Well, rumor is there was food there. But only if you were a Subpopster and got there before the Jad Fair show ended. But hey, who needs food when you can chill with Charlie and Brucie and tout that new demo. Ahh, life in Washington State. Did I mention the photo ops next to your favorite Helmet stars? Oh, great promo idea for other labels: Promote your songs by playing shitty reggae between recent singles. Made even Subpop sound good. Best fashion went to the 50 or so posers in the hippest band shirts, but all the style and flash points goes to the Nation boys. Yeah Calvin, they won my respect right here. Where was Mike LaVella? Was Tad playing in San Francisco?

Did I mention F_GAZ_ played. An OK show. Ian played guitar, then said "Sir, you're a fucking idiot," (applause) and then played guitar again.

L7 arived in style - jumps out of the back of the truck and yells "Where the hell's the club!?" Yeah, LA.

At the end was a monster Ape movie marathon (yes all five Planet classics in a row). Had the whole town mesmerized. My Subpop sidekick came out dazed and ready for revolution, but soon gave up when he couldn't find his fellow apes. Then slowly, the town drifted back to its normal self: Chris working on the next pulp, Calvin practicing stage moves, The Nation changing clothes, Candice back to the K shop and Bikini Kill off on a mini tour.

Thanks to Kathleen for letting us sleep in the laundry room. No thanks to Brian "I ain't got room". Overall the event turned out pretty amazing, no fights, lots of bands and great graffiti. Thanks to Candice and Calvin.

SURPRISE

From Page 1 Col 1

investigation and the well timed publication in the United States of former president Abol Hassan Bani Sadr's memoirs. Bani Sadr originally raised the accusations in the early 1980s and he repeats them in his book.

The Bush administration ineptly magnified attention on the issue by refusing Bani-Sadr a visa last month to promote his book in America, then revealing itself under a storm of accusations to be stifling discussion of the scandal. As it turned out in a series of media interviews, Bani-Sadr's version of what happened in 1980 revealed he had no first-hand knowledge. Nonetheless, the House foreign affairs committee launched an informal probe of the matter, hearing him as one of its first witnesses on 8 May (the first was Sick). The former Iranian leader promised that if the committee decides there is enough evidence to launch an official probe, he could provide it with documentary evidence. That is where matters now stand, balanced on a pivot that could swing either way. (Congress has decided to launch a formal investigation of the matter - Ed.)

President Bush is clearly annoyed, if not worried. At his 8 May press conference - the same day Bani-Sadr was appearing before Congress - Bush angrily spent some time addressing the issue, pointedly noting that the congressmen so far involved in the matter were Democrats. he added: "I can only say categorically that the allegations about me are grossly untrue - factually incorrect - bald-faced lies." He noted that his schedule for the October week covering the period when he was allegedly in Paris showed he had not left the country and that he had not been out of sight of the Secret Service.

Significantly, he added: "I'm talking about myself. And I can categorically deny any contact with the Iranians or have anything to do with it."

Those are pretty carefully chosen words. They do not deny that some other Reagan official may have played footsie with the Iranians, someone like Bill Casey. He was Reagan's campaign manager in 1980 and his later career as head of the CIA revealed he was a cowboy who loved skating on the edge of legality. The focus of all the accusations for an Iranian deal focus primarily on him and a series of alleged meetings he was supposed to have had with Iranians and Israelis. Unfortunately Casey is now dead, so his side of the story is buried.

There is a considerable body of opinion that believes the facts of this matter will remain buried too. In part this is because of a reluctance in Congress to embarrass Israel. It is clear that Israelis were involved in very step of the way in whatever was brewing in 1980 between Reagan's people and Iran. Israel's numerous supporters in Congress would not care to see this involvement publicized at a time when Israel is preparing to ask the US for additional $10 billion in housing loan guarantees.

An even deeper and more frightening concern is that if Bush were personally involved he would be open to impeachment on charges of treason. No Congress is prepared to move lightly to open such a pandora's box.

On the other hand, the gravity of the matter is so great that it almost demands resolution. Bush's critics are already noting that Israel's knowledge of Bush's involvement would go a long way in explaining more recent mysterious events, like the president's puzzling reluctance to exert pressure on Israel to curtail its aggressive actions and join a peace process. There has long been strong evidence that Bush was far more involved in the Iran-Contra scandal than he has admitted. If that is also true, some critics suspect, it means the Israelis could well be in a position to blackmail the president of the United States.

Johnny Puke Arrested

It started out as a great evening, Friday, July 26th, an independent punk show featuring BEDLAM HOUR, TOAST, CHILDRENS CHOIR, NOT and spoken word performer JOHNNY PUKE was scheduled for the King Street Palace in Charleston, SC. The auditorium, a 5000 seat cavern where BOB DYLAN, NELSON and VANILLA ICE have performed, was by far the largest venue any of the entertainers had ever played. Everyone was enthused before the show. It was a big rockstar trip for all involved, noshing on refreshments provided by the management in the hospitality room and hanging out in the upstairs dressing room that overlooked the auditorium floor. It was indeed wonderful.

8:00 PM, the performances start. TOAST plays a high energy ALL-meets-RAMONES set which is well received by the small crowd of early comers. Next, NOT go on with a less-than-high-energy set of derivitive thrash metal. This is also well received by the crowd, which now numbers about 130-150. Then, JOHNNY PUKE comes onstage to do his performance. The crowd, still sweaty from moshing it up, isn't quite ready for the relative calm of a punk storyteller. So, when it became obvious that there was not going to be any music for awhile, there was some initial hostility, such as hurling wadded cups. Despite this, Johnny began his first piece and as he elaborated his story he said the word "fuck". Not "fuck" the verb, but "fuck" the adjective. The soundman promptly turned off the stage microphone.

Johnny turned to the stage attendant who was in the wings and asked what the problem was. He was informed by the attendant that there was an ordinance which forbade the use of obscenities in front of minors (we later found out that this was a lie). When it became apparent that the sound would not be restored, Johnny decided to continue without the aid of a mic. This seemed to gall the soundman, who then proceeded to pump SLAYER thru the house P.A. in an effort to drown out Mr. Puke. Frustrated at this blatent censorship, Johnny decided to get to his culminative piece, a bit about suppressed emotions which included mannequins rigged with explosives. By this time the crowd has turned from hostile debris throwers to cheering and urging Johnny on in the face of this outright supression. Johnny lights one of the mannequins off and roman candles shoot from its head, showering the crowd with sparks and exploding over their heads. As the pyrotechnics erupt, Johnny faces the crowd, holds his arms outstretched, and shouts "FUUUCK!" at the top of his lungs. Then he says "goodnight", stage time: five minutes. He is arrested immediatly after he steps behind the curtain.

Meanwhile the fire department is called. The place is evacuated and the mounted police are summoned to "control" the crowd as they are ushered into the parking lot.

Back at the squad car, Johnny is told that he is being charged with arson, obscenity and inciting a riot. Once he is brought into Charleston Central Booking, all charges are reduced. The description of his act was not within the definitions of arson and there is no obscenity ordinance in Charleston. Also, the inciting a riot charge was dropped outright. The only crime they could charge him with was "destruction of property". You see, two of the roman candle rockets imbedded themselves in an acoustic tile and smouldered, not ignited, until firemen could climb up and put them out. In fact, about an hour after Johnny was arrested, after a whole unit of firemen arrived, the Palace was re-opened and BEDLAM HOUR were onstage playing and making fruit filled turnovers and microwave brownies for the audience. Anyway, after the destruction charge was filed, Johnny made his $234.00 bond and was released. A court date was scheduled for Monday, July 29th.

Monday morning, Johnny goes before the judge and pleads guilty to the charge. A representative of the King Street Palace is on hand and asks for $700.00 in damages. The judge determines that the representative is not qualified to make such an appraisal of the "destruction" and orders JOHNNY to pay $200.00 in damages for ceiling tiles that cost $10 to $15 apiece. The judge also gave Johnny thirty days in jail on a suspended sentence. Johnny pays the $200.00 and gets the hell out of Dodge.

Well, to attempt to sum this up, it basically breaks down to censorship of an independent artist in front of a sparse crowd. A week previous the Palace hosted "The Clash of the Titans" tour. Now someone tell me that SLAYER or MEGADETH didn't use fireworks! Two days after Johnny's show, FISHBONE played the Palace. Don't try to tell me that they didn't say "fuck". Hell, the lead singer of FISHBONE is well known for dancing around stage with his weenie hanging out! But what those bands have, God bless 'em, is major label backing and all the contract clauses and lawyers that go along with it. Independents, as you all know, have to fend for themselves. So, if you are an independent performer and you play the King Street Palace in Charleston SC, and you have the misfortune/ gall to say "fuck" or light some fireworks in order to make a point during your show, more than likely you will go to jail. This lesson cost JOHNNY PUKE a night in the hoosegow and over $800.00 Hopefully, it will only cost you the cover price of this magazine. Thanks.

If you want to purchase a copy of "SPOKEN WORD from ABC NO RIO" featuring JOHNNY PUKE, Donny the Punk and others. It's available from Hardcore Video, 8 Haddon Road, Hewitt NJ 07421. All proceeds go to benefit ABC NO RIO. David Sapp/ Road Manager - JOHNNY PUKE TOUR Editor/publisher-Fleshy Folds 'zine

JACK

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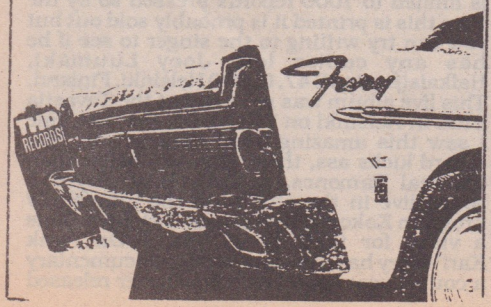

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Scene reports

I me Munaa! Here's the latest news from this suburb of Russia.

ALICE IN WASTELAND have been playing out again after a break of a few years. When I recently checked out a gig of theirs they started out sounding like a harder version of the Pretenders and as their set progressed it started sounding a bit like the Sex Pistols with Chrissie Hynde on vocals. They ended the gig with a cover of Pistol's "Silly Thing", they have a single on the Hiljaiset Levyt label whose address is PL 211, 33201, Tampere, Finland.

Naka from THE FUCKING WORLD and HITMEN 3 and Timppa from THE WANNA BEES have formed THE POP GELDOFFS, they will be playing electric guitar and having various vocalists doing cover versions.

DUN-DELION'S latest single "Monikko ja kuusi kulmaista kaapiota" is six songs of blazing hardcore fury, you can buy it from SHJ Records c/o Risto Eronen, Heikinpohjantie 35d15, 57100 Savonlinna, Finland. DUN-DELION will be touring Germany this summer with CAPITAL PUNISHMENT who play thrash; to book them for a gig or for more info write to the DUN-DELION's singer: Timo Ralssintie, 7G55, 00720 Helsinki, Finland. DUN-DELION are one of the most active hardcore bands in Finland, they are constantly gigging all over Finland. The CAPITOL PUNISHMENT drummer is also drumming for the famous Finnish speed metal band AIRDASH; DUN DELION T-shirts are available from Timo.

Backstage, Tavastia + The Cave Club have closed. The Rumba Club has moved to Studio Julius on Saturday nights. There were many very good free concerts at Backstage in the last few months before they closed. Tavastia will be missed because over the years many cult bands such as Dead Kennedys+Echo and the Bunnymen have played there. Some foreign bands that have played lately and that will be playing soon in Finland are Herb Garden, Mojo Nixon, Sepultura, Dark Throne, No Security, Iggy Pop, Ramones and Hard Ons. When the Hard Ons played in Helsinki, the WANNA BEES opened for them and when they played in Turku the next night THE 69 EYES opened up.

VALVONTAKOMISSIO sounds a hell of a lot like Discharge. They have a split LP with No Security from Sweden. It's available from Finn Records c/o Jari Juho, Vastberg 15 B, 633 44 Eskilstuna, Sweden.

THE HIRVI (the moose) are a trash/HC outfit. SINNINEN HEVONEN (The Blue Horse) are a glam/joke band. DEAD SOCIETY, an asskicking punk group should have a single out soon. THE BACKSLIDERS latest album was recently at number 10 in the finnish charts. FEROX are a horror rock/death band. JALLA JALLA is a cool punk band. Jyrki from THE 69 EYES has recently been singing a cover of GG Allin's "Gimmie some head" with DUN DELION at their gigs. The new 69 EYES single is out and it's selling faster than crack in a welfare hotel. May 23 there will be a "born loser" concert dedicated to Johnny Thunders. THE 69 EYES will play Heartbreakers+New York Dolls covers. HANGMAN JURY (whose vocalist was the singer for Smack) will also be playing Johnny Thunders tunes. Speaking of tragic deaths, Albert Jarvinen of the Huriganes+Flashbacksliders was recently found dead in a London hotel.

THE 69 EYES will soon release a split single with the japanese band American Soul Spiders. THE 69 EYES tune on the EP will probably be "House by the cemetery". THE 69 EYES are also working on material for their soon to be released debut album. J.M.K.E. are also working on material for a new album. KILLSTROM are a wild+crazy band that sounds like Iggy Pop. HAIRIKOT are a punkish Ramones/Ne Luumaet kind of band. Recently on March 31 the first Ramones night was held at Lepakko here in Helsinki. NE LUUMAET, POJAT, KLAMYDIA+HAIRIKOT, who all have a Ramones sound/77 punk sound played. An article in the newspaper jokingly said that the dress code was jeans, black hi top sneakers+motorcycle jackets.

AMEN have finally been playing out again. Timo, the DUN-DELION vocalist, used to sing for AMEN. Naka, the guitarist of THE FUCKING WORLD, has recently joined THE HITMEN 3 on guitar. ALENNUSMYYNTI have a studio demo titled "Halvalla me nee" wich is available by sending a blank tape+postage to Kalle Ellila, Rehbinderintie 13-15 A1, 00150 Helsinki, Finland.

TURUNTAUTI will be playing in Helsinki soon opening up for Herb Garden. RHYTMIHAIRIO have been busy gigging lately and their album is selling well.

Some Finn punk bands that I know nothing about except that I've heard their name + they've been playing out are ISEBAL'S PAIN, NO CHOICE, VARIANCE, SUNDAY PRIZE, MACHINE GUN MACBETH, VIRGO INTACTA+MADSMILL. A lot of these bands have been playing at the Brutal Disco which is held at the Underground Club every other thursday, on alternating thursdays the Bon Party is at the Udergound Club. At both of these newwave/industrial/noise/death rock/punk etc. is played.

I've heard that ELECTRIC BLUE PEGGY SUE+THE REVOLUTIONIONS FROM MARS have added some soul/blues etc. to their punky sound.

Some new thrash/speed metal bands here are MAPLE CROSS, PRESTIGE, PARALYSIS, HYBRID CHILDREN + EUTHANAUSEA. OPPRESION, who sound like a punky early celtic frost have been recently playing live again. Their debut EP is available from Operative Vinyl c/o Mika Luoma, Kalevan Katu 40 B 27, 00180 Helsinki, Finland.

Y.U.P., a hardcore outfit, have an LP+EP available from SHJ records, whose address is listed elsewhere in this article. TERVEET KADET (Healthy Hands) have a single out containing 6 songs from some of their other EP's which is available in many different colors of vinyl from highly collectable records Po Box 27532 Providence, Ril. 02907 USA. TK also has another EP "Unkind" out now on Spine Farm Records, Box 137, 00181 Helsinki, Finland. It has 8 cool s+m/kinky sex song, yeah! TK rules!

A great bi weekly music zine that lists all the upcoming gigs, has loads of reviews, interviews, contact addresses etc. is Rumba. It's in finnish but check it out anyway. Rumba, Box 734, 00101 Helsinki, Finland. Another zine that is in finnish but still worth checking out is Subterrenean Jungle. It covers the punk/underground/hardcore scene. A recent issue had interviews with POVERTY STINKS, LUONTERISURF, UNDERTAKERS+more. The address is Subterrenean Jungle, Tiikarinkatu 34, 24240, Salo 24, Finland. This zine has been coming out since 1984. Also available from the same address is Mata Sukupolvi (rotten generation) which is a history of finnish punk from 1977 to present. So write for price info now+purchase these interesting zines.

A couple foreign reggae bands, Pablo Moses, The Wailers+Sugar Minott have recently played in Finland. Riku+Jose, the guys that run Spine Farm+Stupido Twins record labels+run the Rageon Club fridays nights at the Berlin Club+the Hardcore Holocaust+punk shows at Lepakko want to have foreign bands play at their gigs so write to them at the Spine Farm address listed elsewhere in this article or call them at 358-0-6942408 or 358-0-716418. Danzig is playing at the Roskilde rock festival in Denmark at the end of June +they are trying to book him for a gig at Lepakko in Helsinki after Roskilde.

NE LUUMAET, the elfy Ramones, have just released a live LP called "Se On Live" which means the same as the Ramones live LP "It's Alive". It's on the Poko records label + is limited to 1000 records pressed so by the time this is printed it is probably sold out but you can try writing to the singer to see if he has any copies left, Joey Luumaki, Halkaisijantie 2E 47, 00980 Helsinki, Finland. This live album was recorded at the Tavastia Club in Helsinki on 25/10/90, the first time I saw this amazing band. Believe me, this record kicks ass, these guys are better than the real Ramones, recently they played 3 songs live in the studio on the Finnish Tv program Koko oy. In the past they have done a video for their song "Siin A On Punk Kari"+they had also done a video documentary a couple years ago but it was never released

KLAMYDIA p: Timo Palm

Scene reports

because the sound was uncorrectly recorded on the live concert Footage.

THE LUNATUNES are looking for a label to put out a record of their undergorund pop music. Interested labels can contact Juha Karlamaa/Alanen, Tahtitorninkantu 6C31 00140 Helsinki, Finland. THE LUNATUNES+KILLSTROM recently played at an art student party. It was quite fun, admission was only 10 marks and beer was sold for a very low price.

THE 69 EYES have just made some really cool new T-shirts. They're available from the singer, Jyrki Linnankivi, Juustenintie 3F75, 00140 Helsinki, Finland. Last week there was a movie rock festival. THE 69 EYES, JIMI TENOR+HIS SHAMANS, DEAD SOCIETY+2 other bands played+Rocky Horror, Halloween, Mad Max+2 other movies were shown. It was a night party from 7 pm saturday until 7 am sunday and it was held at the Gloria movie theater.

GOD'S LONELY MEN are a great 77 punk band who sound like Stiff Little Fingers. They have been together since 1986. They have released a tape+a couple singles+they have a new single+album wich will be out by the time this is published. Their contact address is J.Jokelainen, Tiikarinkatu 34, 24240 Salo, Finland. These guys also put out the zines Subterrenean Jungle+Mata Sukupolvi. Their record label is Hiljaiset Levyt whose address is listed elsewhere here. I highly recommend their records to all fans of 77 punk. Oh yeah, the Hiljaiset Levyt label also has releases by other cool punk bands: Jalla Jalla, Juggling Jugulars, Alice in Wasteland+Lowdown Shakin Chills. The latest GOD'S LONELY MEN single will have one original song and one cover of a song that was originally done by the classic Finn punk band Ratsia. The producer of the record, Kari Hipponen, used to play in the new wave band Vaavi and he's also the guy that produced the original version of the Ratsia tune back in 1980. The GOD'S LONELY MEN album will be all original material. Last February the vocalist released an acoustic EP under the name THE MANYHATES. It's also on the Hiljaiset Levyt label.

I have been videotaping hundreds of finnish punk+hardcore bands+these videos will be available when I move back to NYC next summer.

CMX have a new album which will be released at the end of may. They have a mindblowing, powerful+unique hardcore sound. Snot Malmi's band THE HIGH SOCIETY are recording songs for a new record+they've been playing all over Helsinki lately. SIELUN VELJET (The Soul Brothers) have announced they will not play live anymore, they will just make records. The singer has a band under his own name ISMO ALANKO+CO., who are scheduled to play at a free outdoor rock festival in Helsinki next week. Union Carbide Productions from Sweden just played Helsinki recently. RADIO PUHELIMET has just released a new album, it is titled "Pian Unohdan". They sound like Die Kreuzen when they were a hardcore band. SELFISH have their first demo of fast screaming hardcore available from Jarno Katajainen, Palvannousevanp 3,A,10,20610 Turku, Finland. XYSMA have been around a few years. They've changed their sound from standard hardcore to a twisted+demented grindcore.

Okay, that's it for now. Once again thanks to all the bands, record companies+concert promoters for their assistance, Nick Anarchie, Pikalahetintie 3,A,2/00620/Helsinki 62/Finland.

Hi this is Max from NAIVE and welcome to another scene report from the Moscow Rock Lab. Remember in the special Soviet punk issue we told you about the two big punk festivals that the Lab stages annually? So...on the 6th & 7th of July we had that "Festival of New Hopefuls", where 17 fresh bands were presented to the audience of about 2000 people for their (the bands) first time.

This year the festival went on for two days: the 6th of July was the "punk day" & the 7th was "HC/thrash/metal-punk day"

The opening guests for the festival was a band known to MRR readers by their interview in issue#96: CRAMP IN THE LEG.

Enjoying great popularity in the Moscow punk scene, CRAMP IN THE LEG kicked ass with their new set of songs long awaited by their fans. What they got was a well arranged, smart and powerful music, practically without lyrics, which is pretty strange for lyrically oriented Russia. It was a kind of trial for "mohawked fans"...but the club roared with stomping feet applause...Moscow's starting to understand just music, or what?

The next band to play was ADMIRAL KOLCHAK. A good band, good musicians. Music is based on traditional post-punk riffs, distorted sound, high vocals. Image of provincial white trash, but the lyrics were the best: sex, politics, & AIDS in its full blossom of naturalism. They had a good start for sure.

GINK: Those idiots killed themselves. Kicked out their previous singer and lost all that GINK was about before. Same old story..."Who is the boss?"

ZHOOV: Shit, nothing to do with bands like that! They're not "punks" in the full meaning of the word, but spiritually-they are sax solos, quite meowing guitars, tasty vocals. Erotic music with strange hints of clean quiet boys. The punks at the stage melted and didn't (to my surprise) throw tomatoes on stage, nor did they leave. So...I guess ZHOOV is in.

FRENCH RESISTANCE=influences of Industrial Noise& Swans, Dead Can Dance, Sisters of Mercy. Heavy ostinato music, distorted vocals, gloomy but somewhat cool: the consciousness runs away from the body, looking at it (the body) with surprise. There is enough instrumental mastership only to realise the present idea. A band with good taste and a strong desire to make it.

KUZKA'S MOTHER: a gang of teenagers from some farm. The logo of the band is "Boys and their strip show", totally naked on stage. Towards the end of the show they brought out banners with "fuck off" inscriptions, banged on drums and then buried a "pioncer" (a young communist in Russia). Good vocals of a 16 year old boy with inner fuck-ups, aggressive, violent and clumsy, like a puppy. They played so bad that it seemed that guitar parts were taken from some other songs. But they were so honest and aggressive on stage that the public shouted and laughed like hell. Punk or circus?

FOUR COCKROACHES: "The teaching of rotten is powerful, because it is right! This slightly changed Marxist dogma became the logo of the ROACHES, schoolboys from straight families, but with hype. We felt kind of sorry for them, so the Lab included them as one of the participants of the festival. Something might turn out although now it's a copy of the Sex Pistols.

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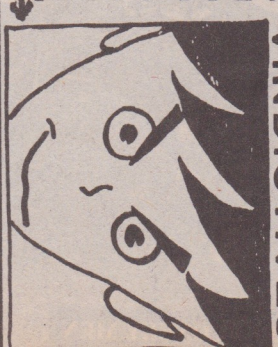

Onward Stomps the New World Order

Shamir defends Jewish terrorism: Israeli Prime Minister Yitzhak Shamir, recalling his days as a guerrilla commander, said Wednesday that Jews were justified in using terrorism to win statehood, but that Palestinians aren't.

"Personal terrorism is a way of fighting that is acceptable under certain conditions and by certain movements," Shamir said. The Jews, stateless and persecuted, had no choice, he said. But the Palestinians are "fighting for land that is not theirs. This is the land of the people of Israel."

Shamir was interviewed in Jerusalem on the 50th anniversary of the founding of Lehi, the underground group in which Shamir fought British rule in Palestine in the 1940s.

Shamir said Palestinians have no right to a homeland

Coloradans among those distributing Scriptures

Although the Moscow International Book Fair has been canceled, Christian organizations' programs to distribute Russian New Testaments and to evangelize the Soviets continue as planned, say representatives of the Colorado Springs-based International Bible Society and the Denver-based Youth for Christ International.

"The cancellation of the book fair hasn't really changed our plans," said IBS's Melanie Garcia, an in-house coordinator of an IBS-sponsored tour of Moscow that has taken 57 people — including 10 from the Springs — to the Soviet capital. IBS is involved in the Moscow Project, which has completed three-quarters of its mission to deliver 4 million Russian New Testaments this year. ...

Gazette Telegraph
from 9/5/91 Colorado Springs, CO

Coors goes overseas

Coors Brewing Co. plans to make beer overseas for the first time through a joint venture with conglomerate Jinro Ltd. that will build a brewery in South Korea.

The brewery would have an annual capacity of 1 785 million barrels, or about 9 percent of current production, Coors said Friday. The venture is estimated to cost about $200 million.

Denver Post 9/8/91

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FRENCH RESISTANCE

JEFF: A very good band, friends of POGO. Great HC with mysteries in vocals. Well writen lyrics with good metaphores and citing of Freud. A 3 piece average band- the bass player is bald!

OUTSIDER: Ha! That was a real surprise from..bloody Georgia! Practically don't speak Russian and sound check was a big problem. Very "Georgian flavored" punk. I liked them the best...kind of African drumming and almost traditional Georgian folk, but roaring vocals. The best.

And then there was a band called GLOBAL RED AT NIGHT FRONT. Promising punk stars of the 90's. Conceptualism, polyphonism, artistic and all that is is spontaneous. Very melodic, even a little "Cure-ism" type of music. Their album is out now and is called "Red Parallex".

The second day:

KHARON: Typical standard thrash. I hated it.

EINDHOVEN: Good band with great rhythm section. They've got a girl singing which is not common for the bands in the USSR. But I guess it was all done to amaze the public or something. Her voice was too weak and drowned in the wall of sound. She shouldn't sing at concerts—a studio band.

DISTEMPER: A HC band with funny lyrics and tattoos all over their bodies. A typical band from Moscow 100%.

DIE: Real R&R heroes. The day before the festivals, rednecks beat up their guitarist and wound up in the hospital. But, he escaped! And there he was, sitting on a chair with his band storming around him, saving the show. Fretless bass, strange guitar and drum parts, and crazy speed. Die!

DEATH TRACK: Loud, though boring music...

JONNI BO: A good parody of Bon Jovi, along with ballads...very funny!

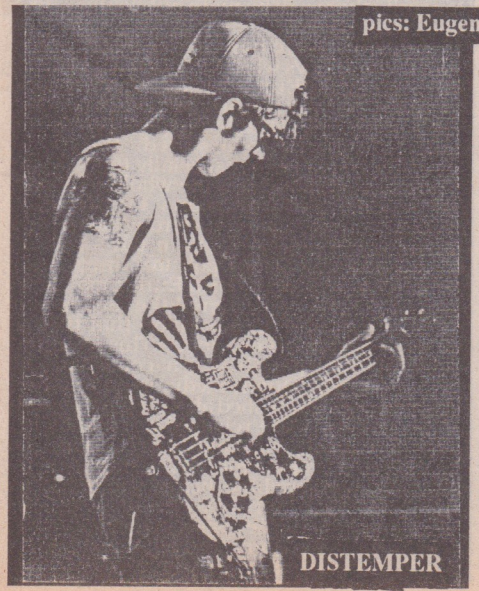
HELLER: A cool band with a promising future, if they won't sell themselves to some kind and balding sir. One of the few Russian bands that have their own ideas. Technically executed guitars and good vocals. The public was in ecstasy.

RAZZLE RAZZLE: Fast and good. Fragments of classical melodies, clockwork-like rhythm section, very expressive singer. A very powerful end of the second day of the festival—a real pleasure!

So that's it for now. We're planning to have some studio recordings of the fresh bands, so look forward to it.

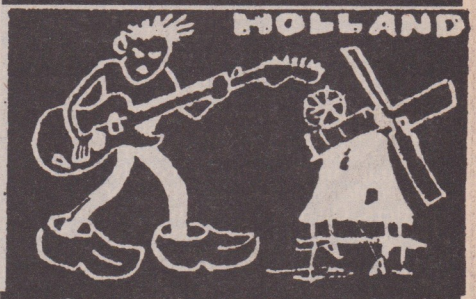
By the way, the Lab also wants to buy a pressing machine and become a label. Is there anybody who could help? Please do! Contact us at:
Moscow Rock/ Staropansky Per. 1/5/ 103012
Moscow/ USSR

pics: Eugene Voenski



DISTEMPER

KUZKA'S MOTHER

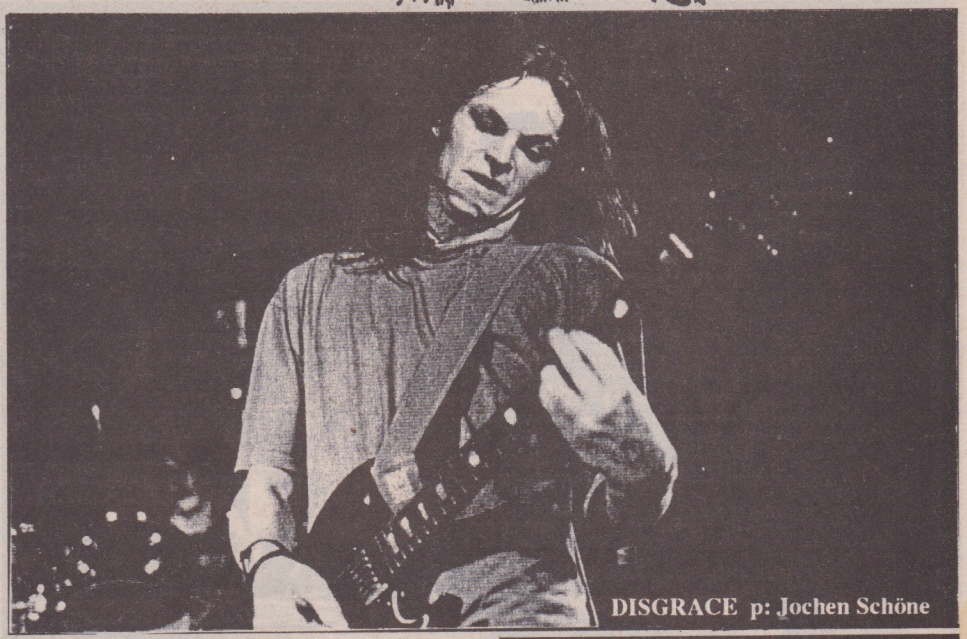


Greetings! It's August '91 and we had hard times again with local hooligans and nazis. In January they started another of their campaigns against squatters, punks, alternative looking people...etc. Just like last year people got beaten up very seriously and houses were attacked by nazis. It seemed that it would just start all over again and for many people it wasn't safe enough to walk the streets alone or without any weapons, especially in the evenings. Fortunately at the moment the sitation's normal again but with the start of the new soccer season one might expect anything.

Anyway, this uprising of January had probably something to do with what happened on 26th October '90 when the international nazi coordinator and ex-SS man, Et Wolsink, was convicted for belonging to a criminal organization, possessing racist pamphlets and the illegal possession of firearms by a court in Alkmaar. Although this already happened sometime ago, I consider it important to give you some background information so you'll get a better idea of what's going on in the local nazi scene and that they must not be underestimated! Wolsink was one of six nazis whose homes were raided by the cops last year on suspicion of membership of the Dutch section of the Action Front of National Socialists (ANS), one of the most radical extreme-right organizations in Holland in the last 10 years. The ANS is the Dutch division of the German Aktionsfront Nationaler Socialisten/ Nationaler Aktion (ANS-NA), a very active group of neonazis led by Michael Kuhnen (from Hamburg, Germany who recently died from AIDS...the new leader is Godfried Kussel from Austria). A couple of years ago this ANS-NA had been prohibited by the German government and Kuhnen served a big sentence because of "terrorism". When he was released, he continued the ANS-NA under the name Nationale Sammlung. The Dutch ANS was founded in 1983 as a separation from the Jongeren Front Nederland (JFN; National Front) of Steward Mordaunt (now a city councillor for the Centrumpartij '86, another neo-fascist party, in The Hague) because the founders of the ANS thought that the JFN wasn't radical enough.. They wanted to have a clear position in favor of nazism. They start publishing a paper called Weerwolf.

In 1985 Eite Homan from Groningen became involved. Homan, a skinhead, started his political career with the maoist "Kommunistische Eenheidsbeweging Nederland", passed through some more radical leftwing organizations and ended switching to the extreme right. In 1986 he was appointed to be the bereichsleiter of the Dutch-Vlamish section of the ANS by the big chief of the German ANS, Michael Kuhnen. Under Homan the ANS is getting a small but very active organization and has over 100-150 followers, spread all around Holland with Groningen as

strongest bastion. Homan stopped the publishing of Weerwolf and started to translate the message of Kuhnen, which appears in German as "Der Schulungsbrief". Homan called the ANS national-revolutionary and in tradition of Gregor Strasser and Ernst Rohm, they're political soldiers in the spirit and tradition of the S.A. On a very active basis they recruit supporters of FC Groningen, the local soccer club and very regularly they distribute pamphlets, mainly in Northern Holland. Also Homan often got arrested because of discrimination and illegal possession of weapons. Always when he's been rounded up, he possessed either a bayonet, knives, bludgeon, gun or something in common. He's been sentenced very often for these things. Here in Groningen, Homan and co. carried out a reign of terror towards the squats in the city (especially the WNC) and people who look different or look like squatters. Often the WNC was attacked and people got beat up. Also posters were spread around in favor of an eviction of the WNC. Anyway, among the others arrested and charged (on the now infamous article 140) were Wolsink's right-hand man, Eite Homan, and Richard Van Der Plas, an elected Centrum Democraten counsilor in Purmerend. The court heard how the ANS is organized in two "divisions" in Holland; north, led by Homan, and west, led by Wolsink. These divisions are in turn composed of cells, each with four members. Wolsink, said the prosecution, had a small calibre 6.35mm FN Browning pistol, while another of the accused, Mark Koman, had two rifles, one a Mauser and the other a wartime Lee Enfield. Van Der Plas, who was not convicted because of a legal technicality, was also reported to have been in possession of a pistol. Neither Wolsink nor Homan made statements to the cops, except to deny membership in or activity with the AND, but in court Wolsink said he was still a national socialist and proud of his past. At the age of 16 he joined the murderous nazi SS and in 1944 transferred to a special sabotage unit commanded by Otto Skorzeny. Sentenced to eight years after the war, he served only a year and a half in prison and resumed his fascist activities to become a key figure in several neo-nazi groups including the Viking Youth and a close collaborator with the nazi widow Florrie Rost Van Tonningen. More recently, Wolsink has been the international liaison officer for the British Movement and its underground section, the British National Socialist Movement, as well as having close links with German nazi chief Michael Kuhnen. Though the charges against him were serious, he was given only a light sentence of four months jail suspended for two years, because of his age. Homan will be jailed for five months, Tonnie Douma for two months and the two other accused, Koman and Albert Westra, were given three months suspended for two years. The ANS have began another sticker-offensive. Lots of places in Groningen have been spoiled by sick stickers of the ANS with slogans like "away with the labor traitors of the system-unions!", "Sla plat die rooie rat" (Beat up that red rat), "Foreigners out"...etc.



DISGRACE p: Jochen Schöne

Squatting in Groningen has been hard since the eviction of the WNC. The city mayor did anything to prevent squatting and if something was squatted either the cops evict it illegally or the mayor would come up with some kind of law to get rid of the squatters. Nevertheless, some smaller buildings and houses has been squatted since and although most of them were evicted right away, there's still hope! In my last article I made a few mistakes concerning the WNC eviction. I wrote that 400 cops were on the case but this has to be 4000 (not only cops but also firearms, ambulance, catering-serive...etc) and the WNC didn't exist out of 32 buildings but 36! Today just 2 of them are still intact, the rest has been demolished... The date of the appeal, concerning the riots which took place on the 26th May, will be on November 12th, 13th and 14th in Leeuwarden. Somehow a lot of people are very pessimistic about the appeal and think that a sentence of at least 5 months will be given. Anyway, recently there's been made an English subtitled version video about the W.N.C. squat. Almost the whole story on video including history, important happenings and of course the eviction plus what happened afterwards. Another very interesting subject is that sometime ago a book was published about the BVD, the secret intelligence service here in Holland. This book contains mainly the work of the service in Nijmegen, a city in the middle of Holland. Names, addresses, pictures of the special-agents and their informants are published and totally exposed!! Of course these particular cops instituted proceedings resulting in a prohibition on the selling of the book and the publisher had to stop distributing plus had to give all the names of individuals who ordered the book and all shops who sold the book. But by the time of the verdict most copies were already sold and especially because of the immense publicity the book got through the media; it sold very well...hahaha! Anyway, it's more than interesting to read how these socalled secret-agents or undercover cops are working. Hopefully there will be more publications like this in the future!

Further there has been happening lots more like the news which reached us through the media of an European-terrorist network due to the poll-tax riot last october in London where seven (5 Dutch people) European demonstrators were arrested. It's really incredible to read how especially the English media was criminalizing the whole situation and blamed the Europeans for the riot: "Foreign 'invaders' were yesterday accused of coming to Britain to join Saturday's riot-hit poll tax march", "Euro poll tax thugs" and "Anarchists link up to form Euro-mob"...etc. The police have maneuvered the foreign poll tax demonstrators in a position that they're the scapegoats for the violence. This resulting in the theory that there's a conspiracy of anarchists. The Dutch media took over this theory and also published about it. Fortunately all the prisoners are released on (an absurd huge amount of) bail and now benefits are organized for that money. Sentences in England are incredible heavy compared to other countries and they can keep you in custody as long as they want because in their constitutional system an accusation does not have to be proved before the lawsuit. And

YAWP p: Mirelle

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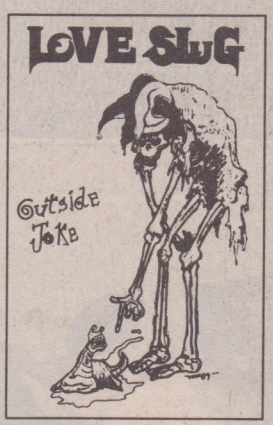

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Scene reports

meanwhile the accusations cannot be tripped up with any proof. This seems like the middle-ages to me. People there told me that they can give you a sentence of 8 months for giving the finger to a police-officer and there's someone serving a sentence of 2 years for kicking a police car... The cops have lots of power and I'm afraid there are many more stories about this shit. Middle ages, uh?

Oh well, here's what you've all been waiting for. The music "scene". There's not really a scene here in Groningen but it's interesting enough to cover some of some cool bands from other areas as it gets boring to do only the Northern area. Sometimes I get information from second sources so there's a chance that something's incorrect and it could occur that some things are already mentioned in one of the last articles of Marc (hello!); my apologies for that.

MUSHROOM ATTACK finally released their split LP with Forgotten Prophecy, a now defunct HC band from Greece. Pretty fast and emotional hardcore with political correct lyrics. Their piece of the LP seems to be dedicated to the WNC as the insert and the cover contain some brilliant artwork and pics of the eviction. (Contact: Postbus 41008/ 9701 CA Groningen). GET UGLY started a couple years ago. They're a 5 piece band including a saxophonist and sometimes a rhythm box plus female vocals and they just lost their bass player but he'll be replaced pretty soon I think. VIEZE MENSEN consists of MUSHROOM ATTACK members and do a lot of very political acappella songs with all kinds of instruments. Hippypunkpoppers MOONLIZARDS are still going strong and if you're into the somewhat more poppier hardcore bands like All, try their debut-album out! THUD! formed around Spring 1989 and has former-members of the MOONLIZARDS (guitarist & vocalist) and HOPHEAD (drummer & bassist). Their demo can be described as a mix of HC and pop with breaks and freaks which is influenced by No Means No, Rollins, Sly & The Family, Satie and Slayer. Call it freakfunkpunkhardrockcorepop! (Igor/ PO Box 1513/ 9701 BM Groningen). RAT PATROL is preparing for a new album and their debut's almost sold out so be fast if you're interested! B.Y.O.B. made their first appearance on Dutch television but made a somewhat naive impression on me. They hadn't too much to tell. They may be breaking through someday although they don't sound that spectacular. Crossover grind... DISGRACE is working hard on new stuff which contain a lot of variety

NRA p: Mirelle

(influences from Godflesh to the Chili Peppers) and probably a new record's coming up. They have some tracks on a compilation called Pur Best LP along with LA COSA NOSTRA (who found at last a label to release their LP) and 3 others. (Contact: Rene/ Schoolstraat 10/ 8911 BH Leeuwarden). MUDMEN formed in November 1988 and play intense and high-energy hardcore in the vein of earlier M.O.G. Check out their Mud Lands demo or their track on the brand new Stjerre Barre (S)Wier EP (Contact: Cosmo Wassenaar/ De Meenthe 100-3/ 8918 AK Leeuwarden). Other bands which are on this EP are MYCOSE, LETHAL DECEPTION (both speedmetal bands) and ANCESTRAL SIN (Heresy meets S.E.). Further news I got is that MAN LIFTING BANNER's going to the studio to record again and are doing lots of gigs lately. Also SEEIN' RED have been recording again. Their 2nd LP should be out by the time you read this. COURAGE from Haarlem has already recorded new material for an upcoming LP. They'll probably do a live tape on the French Acts Of Defiance label too. Heard that they're looking for a new guitarist. MOTHER has a new demo out and they're getting better each time. Very innovative band like Victims Family but more freaky and combining lots of different styles. BETRAY split up after their English tour with Rise Above from Belgium. Finally I should have covered ANARCRUST in my last article but I was waiting for their debut LP Freedom Of Coalescence so finally I got to this band now. Well, first I can tell you that I was impressed by the record and its packaging. It contains a very wonderful booklet with all the lyrics and explanations (in Dutch and English language!!). Also everything about the band and their (social ard political) stances like on fascism, alcoholism, vivisection, anarchism... ANARCRUST (which is a combination of anarchy and crust) formed in the end of 1987. After half a year they released six songs on the For Those Who Are Deaf...Tough Shit, a compilation tape with SEXSLAVES, VANITY 4 and PTOOOOING, all hailing from Rotterdam too. In the beginning of 1990 they released their 8 song debut LP on a D.I.Y. base. A lot of musical styles are combined (punk, hardcore, grind, metal) here, resulting in a very intense, aggressive and appealing package! Contact: PO Box 56523/ 3007 EA Rotterdam.

Lately here in Holland we have some cool distribution labels like the Poste Restante Mail-Order. This distribution forms part of the Yura Collective Foundation, which set a goal for promoting and/or propagandize of "independent music and culture". Records, cassettes and books/fanzines are sold through the mail, tours for (mostly foreign) bands are organized, records and (live) cassettes released...etc. All these activities are done on a ideological, non-commercial basis. Because of this same basis, the foundation reserves the right to refuse "independent" products on the ground of objectionable sexist, racist, fascist or different negative discriminating ideologies or point of views. The foundation is rather pointed at destroying than supporting such simular ideologies or tendencies. They also have a fanzine (or periodical, as they call it themselves) called Poste Restante which appears every 2 months and contains independent music, art and culture plus everything which is linked up with this. (St. Yura Kollektief/ Postbus 101/ 2400 AC Alphen Aan De Rijn). Another cool distribution label is S5 which sells records, tapes and books/ fanzines too. (Sven Schoonen/ Voorstraat 149/ 4702 EP Roosendaal). Finally there's Nooit Meer, another distribution which sells (and buys) besides the usual stuff also used records. Any profits are put into the fanzine with the same name and in the record store he wants to start. So if you want to sell your records or even you complete collection, contact Marcel/ Parelvisserstraat 392/ 7323 CL Apeldoorn. Please note that all products from these labels are sold as cheap as possible! Almost forgot that there's another distribution (without a name yet) which is set up by people who works for the Brechuys youth center. Recently they started some kind of shop in the youth center and are selling all kinds of hardcore. If you're interested in having your products get distributed or anything contact Arco/ Andreas Bonnstraat 9-4/ 1091 AV Amsterdam. The FLOWERYOUTH project, of which I was writing in my last article, has changed its address: Sven/ Mastbos 441/ 2134 NM Hoofddorp). It seems that they're still busy with it.

Ha, and a new fanzine has seen the light here in Groningen. It's called Grijns (formerly called Grrroei). Must admit it's a very creative zine with lots of goodies. It contains a large records review section and interesting band interviews. Definitely worth catching! (Contact: Emiel/ Madoerastraat 12B/ 9715 HG Groningen). And before I forget it: lately we have a new radio station here in Groningen called Radio Vrijstaat, which stands in the tradition of WNC's Radio De Zwarte Hemel. Besides lots of political programs, there's also room for music. I'm planning to do a special Hardcore Hour in the very near future so if you're interested to get your products broadcast, drop us a line. OK, that's it for now, all the best and til next time!
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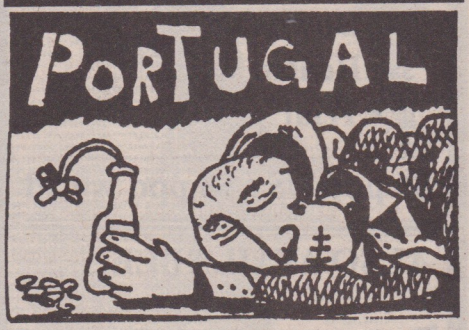

Hi there. This is Joao Pedro and Joao Miguel from BETTER WORLD ORGANIZATION (B.W.O.), an alternative action group based in Lisbon (Portugal capital). When we say that B.W.O. is an alternative organization we mean that all our actions are strictly and totally non-profit. For us music shouldn't be dominated by the maximum profit obsession (that is capitalism's prime directive), but rather impregnated by a true desire of satisfaction along with the "people and the planet are more important than profit" spirit.

B.W.O. is dynamized by us both with the help from other friends into the H.C./ punk scene. Our work embraces several different activities such as tape compilations, gig organization, a fanzine Unidade and news-flyers about problems in our country and around the world.

Before our exposition of what Portugal's scene was about we would like to talk about its history, so that all of you MRR readers can have some notions of its evolution.

Refering now to old bands - in spite of the appearance of the first punk bands in the late 70's, the bands that established a H.C./ punk scene came only in the beginning of the 80's. Along with those bands that created the scene here, we find the most important - influential - active bands. Those being: KU DE JUDAS, CONDENACAO PACIFICA, CRISE TOTAL (real big in those days and remembered), GRITO FINAL, CAES VADIOS and MATA RATOS (both still kickin'ass). When we say these bands created our scene, we say it because we think they were the ones who called young people into H.C./Punk .. and motivated them to start new bands. Alas, those early 80's bands influenced all H.C. and Punk music through the 80's. A few members from those bands started new bands (CENSURADOS - the most known band today was started by an ex-KU DE JUDAS member, as an example).

Looking at today's scene, we find loads

of active bands, which is expanding fast; this means that more and more kids are joining the scene and making up their own bands. Also, we would like to say that this H.C. Punk explosion is mainly taking place in Lisbon's area. We would like to talk about the new bands we find more important.

CENSURADOS. They have an LP out called Censurados and are preparing another one. This band is the most popular H.C./Punk one around the country. Their last gig in Lisbon - which was free admission - had around 2000 people attending. Also, they're always touring around Portugal..

CENSURADOS

M A T A RATOS. This band is a "surviver" from the early days, as we refered to above. They are well known too, and their Rock radioactivo LP has sold so much that it has been in the Portuguese Top 10 for some time. (Note: this band works for EMI and not for an indie label.)

THORMENTHOR. This is the most promising grind/death metal band around here. Their first EP is coming out soon on our label. (Note: we bet on this band, because they're really good but, we are more oriented to H.C./Punk music.)

CAES VADIOS. They don't play live often but their recent demo really kicks ass. They're presently looking for a label to record their second vinyl. The first one was released three years ago and it's absolutely sold out.

C.I.A.NETO. Split up last year, exactly at their peak of popularity, but, two months ago (May 1991) they joined again and are preparing their full strength comeback, which is anxiously awaited by everyone we know in the scene. They have some songs in a compilation LP released by FEEDBACK records (another indie one). Our Join us and fight war first compilation tape (on Better World Records) features two songs of them,as well as two songs from CENSURADOS. From the three most famous H.C./punk bands around here this is the one with the best attitude and politics.

DR. ESTIGMA. An excellent ska-core band, featuring two C.I.A.NETO members (the vocalist and the drummer). Their most important gig was put on by B.W.O., where they opened for BULIMIA BANQUET from Los Angeles in April, 1991. Their guitar player also owns the indie label FEEDBACk.

X-ACTO. The most important straight edge band here. They are working hard right now, so they can start big. Their first gig is strongly recomended since the word is that their music is great. Their first demo will be launched by B.W.O. - (Note: Joao Moguel of B.W.O. is their vocalist.)

TROPA MORTA. Very influenced by KORTATU (as well as other Basque Country bands) and early 80's Portuguese punk rock. They are very active, playing two/three times a month on Lisbon. Their lyrics deal a lot with politics and with youth problems nowadays in Portugal.

CORROSAO CAOTICA. They are about to launch a demo tape (wich is now fully recorded) with good production. This demo escapes from the mainstream Portuguese H.C. demos, and it brings loads of political action text with it in their anarchist stance. They play most of their shows with TROPA MORTA so you know when you see them both, you're at a political action H.C. gig (which can somewhat explain the police presence at their last shows).

Sure, a lot more could be

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Scene reports

CRISE TOTAL

Montreal- PART I. Being a good little boy, I am typing up this here scene report so as to save the shitworkers a bit o' work. Being a gook little boy with accasionally naughty habits, I haven't written up a rough draft so that the report will come out all nice and edited and smooth reading in the end. Actually, I think Lester Bangs did a lot of his work in this fashion - oh well, at least that's my excuse.

Now then...how might I describe the Montreal scene? Well, it's dead. Or so everyone keeps telling me - for a dead scene it sure is making a lot of noise. Seasoned scenesters have informed me that the Montreal scene has always been pretty boisterous, especially in considering that the scene is divided by a language barrier, with a disproportional English scene getting all the attention, and a burgeoning French scene whose members couldn't get arrested outside its own language group. Funny ol' world, innit?

Fascists? Well, of course - they're like McDonalds franchise, there's at least one in every town. Straight-edge? 'fraid not as far as I can tell. It seems to be some sort of municipal bylaw that you have to drink and smoke here (I've evaded arrest on these grounds for two years now - I feel like an outlaw, ha-hah!) Of course in a case like this you really can't discount cultural differences; there's straightedge in Toronto, but then again comparing Montreal to the rest of Canada is as dangerous as comparing New Orleans to the rest of the States. Speed metal? Buddy have you ever heard of VOIVOD?

Generalisations be damned, I have a scene to report on, dammit!

BANGKOK BLUES are Cult/ NY Dolls type of outfit; they have a two - song demo prepared - contact via 1465 Moore/ Chomedey Laval/ H7S 1C8.

Since the last time I saw them, BLISS have acquired a new singer, and have been doing a serious amount of funkin' up, with a new record forthwith - Mike Stevenson/ PO Box 91/ Succ. St-Henri/ Mtl/ H4C 3J7.

THE COMMITED, I am told, is "rock without the string section"; to find out what the hell this is supposed to mean, they have a demo care of Doug Bentley at (514) 931-6959 (hold the phone, a report has just come in... they ' re seventies rock without the sting section - there ya go.)

CHA CHA & THE CHAIN GANG be ex-HOLLYWOOD MUFFLERS; they be R&B, Swingin' Jazz, Rock & Roll, they be available at 2116 St-Laurent/ No . 6/ Mtl/ H2X 2T2.

DHARMA HEAD TRIO are a funk/prog-rock ensemble... oh, sorry they broke up - never mind.

Take a wild guess what FRESH ROAD KILL sound like - Scott, (514) 487-6878; Paul (514) 648-8769.

You wouldn't think that a band that plays what they describe as "punkadelic from Pluto" would call themselves THE FUNERAL PARADE but hey, it takes all kinds; they have a demo, and you can reach them at 11521 des Violettes/ Mtl/ H1G 4M8 .

GOGODGO! is the spoken word project that former FAILSAFE/ BLISS frontman Iain Cook has assembled. But how might I ever reach them you ask; simple, I reply: PO Box 5295/ Station B/ Mtl/ H3B 4B5.

GRIM SKUNK is a punk/metal/prog group whom I keep missing, much as I would love to see them; I don ' t even have a contact address. I am indeed a cursed man. Shit.

They were the HODADS, they are now THE HODADS TRIO, and they have calmed down; I am witholding my verdict until I see one of their recent gigs. Smooth and folky, so I'm told (ok, I'm a poseur, so sue me) - Denis Wolff, (514) 274-7520.

THE IRRITANTS are a whole pottage of Pop and Punk and Blues and all that good stuff, some of which may be sampled on their Drunk Smelly and Horny cassette. Contact Rusty Blade at 3405 Prud'homme/ Mtl/ H4A 3H6 and ask Rusty if that's his real name .

He's been around the Montreal scene as long as Father Time, himself, and he's probably as cranky... yes, JERRY JERRY has snagged himself a contract with big ol Aquarius Records, who are planning to re-issue his old SONS OF RHYTHM ORCHESTRA album Battle Hymn O The Appartment, by the way, I'd just like to throw in here that I'm glad that at least one group was willing to label themselves simply "Rock'n'Roll" - it makes life that much simplier, I find... but I digress; Aquarius Records/ 1445 Lambert-Closse/ Mtl/ H3H 1Z5.

KALI & DUB INC... crucial reggae. What more do I have to say? René Moisan/ Production Bros./ 5871 Jeanne-Mance St./ Mtl/ H2V 4K9.

THE KESSELMEN are not really hardcore, "but close". I bet you were wondering when I was going to mention the word "hardcore", eh? Matt Watson/ 711 Victoria St./ Baie d'Urfe/ H9X 2K6. PS: Their casette is called The Kessel Tape. Neat, huh?

MRF (MOUVEMENT RAP FRANCO-PHONE, si tu préferes) are a French (speaking - and a bit too nationalist to my taste - N.O.T.) rap group who may reached through Perry. Blast Productions, (514) 669-1670.

Considering they've been going for so long and have been getting so big, it's hard to figure out why ska-pop ME, MOM & MORGENTALER have taken so long to put out their first single, but no matter. (perhaps 'cause nobody wanted to sign them... so they got their own label now... N.O.T.) Special bulletin: It's out on cassette and CD; ME, MOM's first 7-track Clown Heaven & Hell! Contact: Duncan McTavish c/o Fogel-Sabourin, 3431 St-Denis St./ Mtl/ H2X 3L1.

Band: THE MINSTRELS. EP: The Minstrels Come Out to Play (What Wave). Style: Pop Rock & Roll. (This guy must be tone-deaf, they sound like a good old 60's garage band! New albums out soon French and English - N.O.T.) Contact Dave, (514) 843-8829.

NORTHERN VUTURES are planning a split LP with Toronto's BUNCHOFUCKIN-GOOFS. Much as I could like to tell you that

SHLONK p: Sonja Chichak

RIPCORDZ p: Shawn Scallen

Scene reports

their name is a neat jab at prairie popglopper NORTHERN PIKES, I have been informed that such is not the case. (Migh not indeed, my migraine lasted two days after I last saw them... N.O.T.) Ah, Tabarnak, Michel Larouche (manager - some bands have all the luck, double Tabarnak!) (514) 844-2794.

RAY CONDO AND HIS HARD ROCK GONERS have put out a brand new slate of hillbilly country and all that stuff that K.D. Lang barely hints at. Out on Cargo up here. Peter Sandmark (514) 270-1613. (and ask about the band's other incarnation, THE CRAZY RHYTHM DADDIES, when you're at it).

RHYTHM ACTIVISM have released a new cassette of rebel cabaret Perogies, Pasta and Liberty. (Also available, Oka - proceeds going to the Mohawk Defence Fund, and War Is The Health Of The State... about you know what... N.O.T.) MRR have described them as being a bit like Chumbawamba, which mean that Chumbawamba must be pretty darn good - c/o Les Pages Noires/ 3699 Hutchison St./ Mtl/ H2X 2H4.

RIPCORDZ have released a new cassette called A Right Is A Right. If you want to know what they sound like, just play an old Ramones record through a distortion pedal... and speed it up while you're at it. Call Paul Gott (assuming he's not holed up in the new printing shop he and Emma have just started up) at (514) 522-7810.

First off, I'd like to thank RISE for stealing my drummer (I'm kidding, Jim); a little bit of D.C. postcore to lighten up the dingiest alternative club... or whatever. PO Box 1509/ Station H/ Mtl/ H3G 2N4.

With a name like SASSY SCARLET, it has to be glam rock. Lipstick Junkie Fan Club/ 2002 St-Andre St./ App. # 17/ Mtl/ H2L 3V1.

SHANGHAI DAZE are hard rock ("kinda groovin'", definitely ass-kickin', hard-driving rock and roll, in their words); who knows? A three-song demo is available through Stone Free Productions (514) 271-0973.

THE SHERLOCKS are a newish band: '60s punk and all dat sor o' thang. Call Andrew at (514) 482-0806. (New LP on Primitive Rec.)

SHLONK! Ouch! (sorry, I couldn't resist) Anyway, Montréals contribution to the recent women's rock sweeptakes - their singer Al, is male, which makes for a neat turnaround - have not only snagged themselves a record contract with Brooklyns' Com 3 label (is that spelled right), but they're also planning a Europear tour in the spring. Will Europe survive the onslaught? Stay tuneed for further

BLISS p: Shawn Scallen

details - Angie Simpson, (514) 938-0349. PS: Their twelve-song album is called EEEEYOW!!! - Leave it to me to blow a perfect intro, eh?

You may ask yourself... what is SLOV? Well, lessee now... hard funky metallic rock'n' roll riding in on a Harley Davidson, thereby rendering all whinning over the death of HIGH YELLOW (their more roughshod predecessor) quite unnecessary. Was that vague enough? Okay, they're cool, how's that? PO Box 31/ Nun's Island/ Mtl/ H3E 1V8.

SLAPHAPPY 5, made up of ex-members of ANT FARM and TERMINAL SUNGLASSES (I should see them more often then... N.O.T.) - is either "punky guitar pop with an edge" or "an unwelcome visit from the age of skinny-tie new wave", depending on which one of the sources for these insights you care to side with. They put on a good party show, and their guitarist does a good imitation of an epileptic (Stiv Bator's not dead! - N.O.T.). Chris Burns (514) 285-2300.

SWAMP CIRCUIT: noisy distorted pop. Sam or Nick, (514) 270-0325; Daniel, (514) 388-3193. Got it? Good.

Yes, I cannot tell a lie, I am including this entry on my own band, VELCRO SOUL (Costello on a caffeine binge after hearing his first Hüsker Dü album, for the uninitiated) out of sheer self-promotional amorality, so there. Nyeah! Marc (514) 257-9240, Dave (himself) (514) 482-4684. (Oh yeah, they have a demo out any day - N.O.T.)

A few last minute notes: by the time you read this (assumedly), both THE ASEXUALS and THE GRUESOMES will have broken up; the former dropping off their bassist in Spain (at the end of their European tour) to teach English (I always wondered what Blake Cheetah did for a living...) (Come on, everybody knows he's the Maytag repairman - N.O.T.); while Gerry and John are planning a project with some MINSTRELS. (Some of the Gruesomes formed a fabulous blues/R'n'B outfit called THE SHEIKS.)

Also, in light of this nice alphabeticisation that I've been using I decided to leave a few bands until last. Namely...

BATHROOM ORKESTRAW, a punk/oi group whose shows are dynamite. Self titled cassette out. Marc (514) 596-1160.

INFAMOUS BASTURDS, who after losing two members this year, including the inimitable Billie on drums (feel free to slap me if I've got this wrong, plan to bounce back with a demo and new gigs in the upcoming year - contact the rodkin' ones via Celso (sel'so) Enes, (514) 738-8062.

...finally, THE DOUGHBOYS, who are up to disc numero trois with Happy Accident, and who may be reached with a wee letter to PO Box 5559/ Station B/ Mtl/ H3B 4P1.

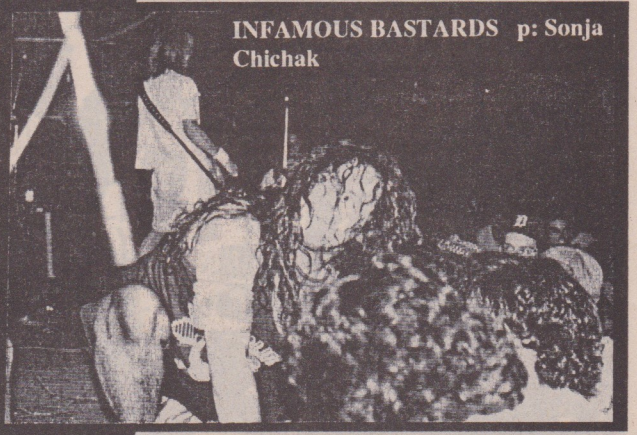
Holy shit, I'm done! Amazing!!! Anyway, most of the info was kindly provided by Dominique (N.O.T. pour les intimes) and Pierre, who are planning an additional Québec City entry to the whole shebang if I'm not mistaken; as for me, I promise to not write up another scene report until I've seen a few shows. Agreed? Righ on! Until then, this is Dave McIntyre, over and out.

PART II: THE MOBSTERS are a real ska band. They sing mostly in english and have a french song. They're getting better every time I see them. Contact: Yannick (514) 528-1643.

IMPERIAL FORCE, really good reggae.

BANKOK BLUES play both hardcore and New York Dolls kinda glam. They have a 2-song demo (with their former singer). Contact: George (514) 665-8225.

DAMAGED, NDG (Notre-Dame de Grace - Mtl posh-tough area) skins fav band. They mix punk and metal. They've gone through a few fine-up changes lately but should have a



INFAMOUS BASTARDS p: Sonja Chichak

new demo soon. Contact: Johnny (514) 481-0581.

That was from the ever succinct Pierre Roussel, who can be reached anytime (providing you write him) at CP 643/ Station C/ Montreal/ H2L 4L5. He is the man behind the famous Ramblin' Rose fanzine.

PART III: Now, ain't MRR a fine publication? It makes people, who in other circumstances would have remained your anonymus next-door neighbour, a friend for life (well almost). Just think that a year ago, everybody was pestering about this slimy punk who put a scene report together aknowledging his ignorance of the french underground scene, and now, not only have we met, but his rubberpunk outfit VELCRO SOUL is gigging with RFA (République Fédérale d'Allemagne, or whatever they call themselves) - who, by the way, have a tape on Ondes de choc (a/s Lunatik Asylum/ 5425 Bordeaux/ Suite 233/ Mtl/ H2H 1P9)!

It even brings new readers from Nicolet (QC) to the fanzine État de Choc (CP 5545/ Station C/ Montreal/ H2X 3M6), third issue out and selling fast. This speaks volumes about the state of the distribution network here.

Now, about the above mentioned Quebec City scene report (?), I'm afraid Dave was out of his skull (nothing personal, Dave. I know how confusing it can be to live in a country which bears the same name as its capital. Oklahoma pray for us!). But since you ask, a few changes have occured there.

CAMEL CLUTCH, now called LES CLUTCH have a new singer, Claude, formerly from LES MALAIMES. Same heavy Dolls/ Stooges antics though. A record is due out soon, with a modern version of "Dominique" (only the true Soeur Sourire fans will understand), and a video is playing on the local vid channel. Former singer Michel Shink is gigging with his brother under the name LES FRERES SHINK (original indeed) with a weird blend of soft-core musical and spoken obscenities.

WALLIGATOR are history, so are LES AVORTONS, their offshoot.

LES MAUVAISES HERBES have reformed, to the pleasure of everybody. There is this band RACE DE MONDE who I know nothing about, except they have a cassette. Les Productions Herone/ 2470 Chateaubriand/ Beauport/ G1C 1T4.

LES REBELLES ELECTRIQUES; now, I don't know who the hell they are, but same as above: (418) 522-8828.

Comte Portneuf scene have seen some changes as well: SLUCH PUPPIE have split (la vie peut etre cruelle parfois!).

VERMIN, energetic hardcore, have an album out. Contact: 46 Des Goelans/ Cap-Sante/ G0A 1L0.

YOUTH FED UP have a demo out. Contact: CP 144/ Donnacona/ G0A 1T0.

The Lower St.Laurent River region has a burgeonning scene too, to the amazement of many!

F.L.Q (hardcore/metal) have a demo

NOFX

1991

OCTOBER
12. BERKELEY - GILMAN STREET
13. SAN FRANCISCO - CHAMELEON
18. SALT LAKE CITY- PAMPADORE
19. COLORADO SPRINGS- ANNEX
21. LINCOLN NE. - MALONE CENTER
22. ROCKFORD-ROTATION STATION
23. MADISON-NEIGHBORHOOD HAUS
24. GREENBAY - THE WAREHOUSE
25. STETSONVILLE - HALL
26. WINNIPEG - ROYAL ALBERT
27. WINNIPEG - ROYAL ALBERT
28. ST. PAUL - SPEEDWAY GALLERY
29. MINNEAPOLIS - UPTOWN
30. CHICAGO - MACGREGORS
31. MILWAUKEE - UNICORN

NOVEMBER
01. DAYTON - THE NEW SPACE
02. MORGANTOWN - MACHINE SHOP
03. TORONTO - I DON'T KNOW
05. MONTREAL - I DON'T CARE
06. OTTOWA - I DON'T KNOW
07. DURHAM NH - FIELDHOUSE
09. NEW YORK - ABC NO RIO
10. TRENTON - CITY GARDENS
11. CHAPEL HILL - I DON'T KNOW
12. CHARLOTTE - I DON'T KNOW
13. PENSA COLA - NIGHT OWL
14. NEW ORLEANS -CAFE ISTANBUL
15. HOUSTON - AXIOM
16. DALLAS - SLIP DISC
17. SAN ANTONIO - 10:33 CLUB
19. ALBEQUERQUE - TOWER STUDIOS
20. PHEONIX - SILVER DOLLAR CLUB
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C/Z records

Scene reports

out. Contact: Martin Levasse 325 Allee des Ursulines, Rimouski, G5L 3A1.

CRETON PERVERS is a funny punky band with a strong Bérurier Noir influence and hilarious lyrics. Their demo Chagrin d'Humour is a must. So is their new one: YoupPi-Doo!. Good sound and entertaining. Nelson Savage/ 387 Pl. Marchand/ Matane/ G4W 2J6.

HOROSCOPE 32 has disbanded after one demo, but I've heard there are plans for the future.

Finally, the Montreal front is simmering with energy, with the final touch being given to the Laches Lousses, Vol. II compilation. Already, LES KROSTONS, the then South-Shore now full Montreal punk band (who by the way are working on their fourth cassette) have commited a track. Contact: Yan Gauthier/ 10 Gironde/ Candiac/ J5R 4B1.

BANLIEUE ROUGE have seen their demo En Attendant Demain released on vinyl on the french label Nada Records (Ex-Bérurier Noir François' project). CP 241/ Succ. A/ Longueil/ J4H 3X6.

LES STUPS, "heavy-plastic" Stooges/ Doors/ punk quartet, are releasing a second video, Et si c'etait, any day now, along with a demo. They gave a thunderous live session on the Musique Plus video channel. Hell, they were louder than VOIVOD! Contact: STUPLAND (514) 524-5853.

IDEES NOIRES have lost their guitar-hero! Félix Matte has been pirated by the power-pop outfit Man Without Hits, sorry Hats, whose leader Ivan has rediscovered the fact that real things sound better than synthetizers! Some are learning slower than others!

LES PARAZIT are clinicaly dead. So I think since they haven't played for ages.

LES CO-LOCS, a stunning hard-blues band from Lac-St-Jean (well their accent can't lie) are gigging hard. No releases to my knowledge (except for a video), but I'm sleuthing...

GLOP! GLOP!, "symphonic yéyé", put out a 3-track single Miam! Miam! (on their Vox Vinyli label), plus a cassette, C'est Serieux', on Ondes de Choc. They are currently looking for a record deal, possibly with an independent yankee label, since the local ones don't seem interested (as we say here: Nul n'est prophete en son pays!). A must see on stage! Roger Tanguay/ 88 Beauchemin/ Varennes/ J3X 1R1.

LES 3/4 PUTAINS are back after a short break.

AMNESIE are also back, Linda (bass-player) recovered from a serious illness. This also means the info-sheet S.F.M.R. is about to resume publication. Linda Bruneau or Claude/ 2675 Leclaire/ Mtl/ H1V 3A8.

LES REX have split up.

ERIC VA AUX TOILETTES released a demo: Ton Joli Visage Avec Mon Pénis Dedans, on very limited edition since I'm unable to lay my hands on it! Maybe you'll be more lucky: Productions Niaiseustes/ 303 Manning/ Verdun/ H4H 1Z5.

LES UNKNOWNES, more than ever Sub-Popish, and tight on stage will appear on Laches Lousses. They opened for France's Parabellum Farewell Québec tour, as well as "se rincer la dalle" with them off-stage! CP 387/ Succ. De Lorimier/ Mtl/ H2H 2N7.

SAUVE QUI PEUT!, an amalgam of strong Stooges/Zappa française influence, very hot live act, are on the waiting list for an Ondes de Choc cassette.

TERATOLOGUE, circus punk, stunning stage presence, have a cassette. 8 De Varennes/ Boucherville/ H4B 4L4.

CADAVREXQUIS bears a strong allegeance to the Young Gods/ Skinny Puppy sound. With an advantage over these bands, you can hear the lyrics! Which are quite good. They have a cassette on Ondes de Choc and one of their own. Contact: 4380 Bordeaux/ Mtl/ H2H 1Z7.

Beware of the the return of VALIUM ET LES DEPRESSIFS! The anarcho-freak show is planning a cassette-release for September! Contact through Lunatik Asylum (address above).

Now, some of you might think: "Heck, do they have "real" punk bands?" Come on!, punk is about attitude, not only spiky hairdo or 3-chords screaming anthems!

The fanzine scene is quiet, except for a Rectangle surprise limited issue, and we're still waiting for Comme un Boomerang # 5! Le Carnet Noir info-sheet resumed publishing (Tir Groupé Prod./ Cargo Records, a/s Nicolas Bouchard/ 747A Guy/ Mtl/ H3C 1T6). Finally, Pustule has a new issue out (with a cassette). 30 Couillard, App # 3, Québec (Québec) G1R 3T3.

Well, I think that's about it for now. Anybody who think I forgot something or somebody can send hate-mail to Dominique Ritchot/ CP 612/ Station B/ Mtl/ H3B 3K3. PS: A hint: "Mtl" stands for "Montreal", in case you were wondering (Dave), and if I were you, I'd add "Québec, Canada" before the postal code, it might help (Dominique).

ONE BLOOD p: Joel Robinson

Toronto-It seems as though the club scene has been reactivated. With the recession, there has come a number of places that have opened themselves up to hardcore bands. Sneaky Dee's, a Mexican restaurant located at College and Bathurst, was the first. They were also the first to make their shows age exclusive, so if you plan on seeing anything there bring I.D. Then came the re-opening of the Silver Dollar. A few somewhat successful shows have gone on, however now they are withholding the use of the sound board, which makes shows near impossible to do. That's not mentioning how much they gorge you on the price of beer or their take at the door. The most consistent place for bands has been the Niagara Cafe. Located at 875 Queen St. West, (west of Bathurst) they provide a much needed space for local bands. The shows are all ages and because the bands get the take at the door, the admission price is always low. Very straight forward and a totally righteous setting. So any local bands looking for shows can book through Melanie Kaye at (416) 588-6784 or (416) 368-1813. For the big names from out of town, there is the Opera House. The address is 735 Queen St. East, the place has an incredible sound system, and a fantastic light set up to boot, but the place is so huge that you can't help but think rock'n roll. Just the same, there is talk of a place on Parliament opening up that could rival the Opera House in size and add the comfort factor of home. The place is called the Saturn Theatre and it is located at 309 Parliament, which is at the corner of Dundas. (just down the street from the Eaton's Centre). The shows will be all ages, you will get money off the admission by bringing non-perishable goods, and the place is just as big if not bigger than the grande ole Opera House! But a show hasn't gone off yet so the place hasn't heen punk tested. There will be more details in later reports, but for now you can dream of a Gilman St. in the north and shows will be booked through Louis Klein at (416) 323-1212.

As for band news, it's tour season. Everyone and their brother are touring. SONS

CHICKEN MILK p: Melanie Aguila

Scene reports

GOD'S MOM p: Melanie Aguila

of ISHMAEL are back together and they hope to leave for a two month European tour in September. However this time, the band won't have the obstacle of school to come back to .So when they get back from Europe, they hope to do the States and Eastern Canada. All people interested in booking the SONS should contact Chris Black at (416) 481-5486 or write him at their new address which is 1998-B Yonge St./ Toronto, Ont./ M4S I Z7.

PHLEG CAMP should be back from their U.S. tour. They have 5 new songs coming out on Allied Recordings (Thank you Mr. Yates), which is rumoured to be a double 7" package and is to be called Bully My Pushy. So look out for that.

KINGPIN will also have toured across Canada by the time this reaches print. Plagued with a number of member changes, they have settled with Todd, the drummer from 5 FOOT NOTHING, as one of the more notable line up changes. The cassette of their Stephen Eggerton session is still available for the price of postage, but quantities are limited so write soon. They also have t-shirts available for $10.00 ppd. Plus there is rumours of the KINGPIN lads starting their own record/tape label with a 7" of their stuff being on the list of soon to be released products. Any further inquiries, orders, or bookings should be directed towards Al Nolan at 1612 Orion Ct./ Pickering, Ont./ LIV 31R or (416) 837-2368 (the KINGPIN hotline).

Another 5 FOOT NOTHING member to resurface in the music scene is Jay who is playing in a band called DAYZ W.O. JANE. My source tells me that they are playing R.E.M./ college rock type of stuff. Also from that neck of the woods is a band called HEAD playing that Dinosaur Jr. ish type of music. They have just recorded a six song demo that was produced by Simon from KINGPIN. Unfortunately I don't know anything about how to get a copy so you're on your own, for this one.

Also in the studio these days is ONE BLOOD who have just recorded 12 songs for an upcoming LP. The record is to be called If They're Big Enough To Start a War They Should Be Big Enough To Show It, but they are broke and unsure of how this will be coming out. Any label inquiries should be directed towards the band at 2 Embro Dr./ Downsview, Ont./ M3H 2M8. P.C labels only, seeing as they keep getting labelled P.C.

And while I'm speaking of P.C., those art pranksters MUD have recorded 7 songs. It seems me that they have recorded something else before this as well. What happened to the lost MUD recordings? Will this recording wind up in the same audio poyramid triangle ? Or is this all a part of something new that they are cooking up? I'm afraid only they can answer that so write them at Wellesbourne Cres./ Willowdale, Ont./ M2H IY8.

Speaking of recording a lot, CHICKEN MILK have just completed two different recording sessions. It's even been rumoured that they did an accoustic set on a local radio station, CIUT. So what's happening with all these recordings? I don't know either, but hopefully time will tell. Incidentally, their latest recording features their new singer, Melanie, who coincidentally books the shows out of the Niagara Cafe. How's that for being active in the scene?

There's a seemingly cool metal band from Rexdale called INTOLERANCE that just released a four song demo. They are auditioning vocalists and can be reached by calling their bass player John at (416) 848-4692.

A new band called SPEAKEASY, which features members from HYPERACTIVE YOUTH, have just released an 8 song demo entitled The Only Choice. It is available for $7.00 ppd. They also have t-shirts available for $12, but postage prices get cheaper if you order more than one item. Write to Rob Aitchison for more details at 152 Elanson Rd./ Mississauga, Ont./ L5B 2E4.

Members from B.S.L. and FLEX OF DROOL have gotten together to form a band called PHALLOCRACY. They have just finished up a 12 song demo with a tentative title of Suck Me Dry And Call Me Dusty. Write Glenn, of Something Smells fame, for details at his new address, which is P.O. Box 20161/ Barrie, Ont./ L4M 6E12. Naturally orders for his new zine should be directed their, as well. The zines go for $3.50 ppd.

Furthermore, Mike Simpson, Mr. D.P.M. himself, has joined a band called SEARCH PARTY. They have just finished doing a 5 song cassette and I believe it's in that post punk vein. Once again there is no address, but you can try writing the old D.P.M. address.

In other band news, PROBLEM CHILDREN have just undergone a line up change. They have replaced their drummer with Dan from BABIES WITH RABIES and their bassist with Craig from MR. NOBODY. Don't worry, MR. NOBODY are still together and hope to be recording soon. However the new PROBLEM CHILDREN record entitled More Noize from the Playpen on Double A Records should be out any day now. I hear it is going to be a joint venture with Problem Children Wreckords.

Meanwhile, a band that didn't get off so lucky was GOD'S MOM. They just broke up, but not before recording this awesome 8 song demo entitled Evil For Those Who Think Evil. The tape goes for $6.00 ppd. and inquiries should be made to the band at 774 Crawford St./ Toronto, Ont./ M6G 3K3.

For those who don't know, M.S.I. have officially broken up. MODERATION are going their seperate ways for the school season. CRISIS OF FAITH have a new singer and they really kick butt. They recruited him from an industrial show and he reminds me of a cross between Deek from Oi Polloi and Redd Foxx. I can't wait until they record. FOUR STORY FOREHEAD just won a talent contest in Burlington and the prize was recording time, so they will be recording soon. There is a new band called BACKLASH, which features members from DEEP END, TOTENTANZ, and MUD. Their sound is suppose to be New Yorkish. There is a straight edge band from Hamilton called CHOKE-HOLD that have started to play out. And Guelph's LEFTHAND RED broke up after recording for a 7". Their singer, Rob, is now in a band called SCREWBALL and other members went on to form a band called COLLATERAL DAMAGE.

In zine land, there are a few new things to look forward to. The Les man has teamed up with a guy named Kevin to put out Doomhauled #3. This issue features interviews with RED INK, DECEASED, MUD, THE CRUCIFIED. ANACRUSIS, and SEPULTURA. They go for $3.50 ppd. through Les Jasinski at 34 Parkway Ave./ Toronto, Ont./ M6R IT5. Issue #4 is rumoured to be right around the corner .

Karl King, of Snotrag zine, has been pretty busy with issue #3. In between this issue and the last he has put out a second compilation tape entitled Steaming Bowl of Plaque. Some of the bands to be found on this comp. include Mr. Nobody, Resist, Random Killing, Namland, and Hogan's Heroes; to mention but a few. This lad has got his ear to the scene. Write for your copy before the next one comes out at P.O. Box 1330 / Hagersville, Ont./ N0A 1H0.

The new Tunga-Tunga zine is out with issue #6. This issue is the 'scenester' issue featuring interviews with people like Kent McClard of No Answers, Martin Sprouse of Pressure Drop Press. Jack'n Joel of the recently defunct Hippycore, MRR columnist Dan O'Mahony, and Mr. MRR himself, Tim Yohannon. A who's who of punk rock, so send $2.50 ppd. for your copy in c/o Louanne Voskans at 3329 Lonefeather Cres./ Mississauga, Ont./ 14Y 3G6.

A new local zine entitled Arm's Reach just came out and was brought to you by Adam 'Support your scene' Carr. It looks pretty sharp and comes in an 8 1/2" x 5 1/2" format. This first issue contains interviews with the owners of a local skate park called Toronto Saurus (which has just recently closed down), Slapshot, and Sick of it All. It goes for $1.00 plus postage to the man himself at P.O. Box 4, Station 'C'/ Toronto, Ont./ M6J 3M7.

A new literary zine has just been brought to my attention from Peterborough. It is entitled S-H-A-K-E. Issue #1 contains lots of poetry and prose and an informative article on anarchy. Send a stamp or two to Craig Anderson at 607 George St./ Peterborough. Ont./ K9H 3S5.

Another zine that was just brought to my attention was Weird Flower. Issue #4 has just hit the stands. The liner notes inform me that this is a quarterly. This recent issue features these form letter type interviews with G.G. Allin, Jawbreaker, Jawbox, the Didjits, and Dread Zeppelin. One set of questions fit all, sort of thing. Also contained are loads of reviews and a bad horror flix section that could rival Elvira. However the thing that confuses me about this zine is the general tone of concern, with articles on the Gulf war printed side by side to a piece attacting feminism. Anyway there is a lot of personality here, so you might want to write to Jim McMartin and find out for yourself 10 Gore St./ Toronto, Ont./ M6J 2C6. This issue goes for $2.00ppd..

I also came across this amazing zine from Guelph entitled Propaslander. The issue

Scene reports

I saw was free and it contained articles on safe sex, legal rights, the G.S.T. (General Suppression Tax), Inequality, Law and Order, the sociology of hair, the failing economy, and a revolutionary guide towards male gender roles. There is a lot of personality to this zine and word has it that one of the co-editors was expelled from school for some of the subject matter printed, but it is not offensive in a divisive manner. This is a zine for everybody and if you can find a copy, snap one up. Unfortunately, once again, I don't have an address for this. .Sorry folks.

Paula Gonzoles, of CHICKEN MILK, and Chris Lulic have teamed Up to start out what may possibly be Toronto's first video fanzine. The zine is called Camera-Core and the first issue comprise stuff from a recent punx picnic and a mixture of interviews and live footage of SONS OF ISHMAEL, BROUHAHA, PROBLEM CHILDREN, MUD, CRISIS OF FAITH, ONE BLOOD, and ARMED AND HAMMERED. Issue #1 goes for $10.00 ppd and you can write to Chris Lulic for your copy at 1250 Mississauga Valley Blvd., #147/ Mississauga, Ont./ L5A 3R6. Issue #2 is coming together and will feature Nomeansno, Bad Religion, Liquid Joy, The Ex (from Holland), and a few others.

One last thing that I wanted to let you in on was a play put on by some punks, entitled The Capitalist Corporate Mind Machine. It was D.I.Y. taken to the theatre and furthermore proceeds raised from the play were donated to the Toronto Rape Crisis Centre. A noble cause and an amazing play to boot. I have difficulty putting into words how inspiring the play itself was because there was so much to it and the people involved put it on with next to nothing. An example of how anything possible. So by telling you about this I hope you take the example and do something with it. Until next time, Fight the Power.
Stephen Perry.

Greetings all stupid people.

I bet there has never been a scene report from Northern New Hampshire. Actually this is really late because I should have typed this up last summer when everything was happening—hey, it's not completely dead yet, but it's working on it. Of course there are no places to play shows up here; we must rely on Mike Yuppiekill for that. (southern N.H.—there's a lot more going on down there than there is up here, so write him at: 46 Old Hillsboro Rd. Henniker, NH 03242)

Once upon a time there were 9 lovely bands up here and I will tell you a bit about each one of them: ONE HOOTCHIE COOCHIE are still around and are innovative psychological retardedness. They have a tape out called More Songs Than Fork Knife Spoon. They are expected to have another tape out soon. Write to them at: 3 Sunset Circle, Littleton, NH 03561. Fork Knife Spoon was another incredible band from here. Their only release was a split tape with Eeyore Chowder Butt. Eeyore are another fucking lovely band, but alas, they are not from NH. Who cares, write to them anyway: 403 Riverside, Newport News, Va. 23606. You can write to the members of F.K.S. at the 3 Sunset address and to Brian OF, POB 180929, Austin, Texas 78718.

Those fools HALLUCINATION REPAIRMEN are still at it. They've got 3 tapes out: Wheeeeeeeeeeeeeeeeee, Radio PLay, and 1/2 Months of Insanity. Another tape or two should be out by them very soon. They're sorta like punk except less talented. They try to be creative (and sometimes succeed) and cover a pretty wide musical spectrum. They don't plan any of their songs before playing them, Which sometimes can have interesting results. They hope to play live someday, via arrangements wifh Mr. Yuppiekill, and in that case they'd be the first band to do so from this area (well, other than cheese-rock-metal-country gloop). For tapes and info and toothpaste and other stupidity, write to the 3 Sunset address, or my address (at the end of this report, gumby) or to Dick Disease, 188 South St, Littleton, NH 03561.

Speaking of Dick, he has his own brand of lunacy. The name of his band was DICK FLOWER and the tape is called Quite Hype. It is " keyboard noodling" as described by Mike Gunderloy. You should Write to him at the 188 South St. address. I'm not sure if he has broken up or not, but you should ask him.

There was a band called CHAIN & STIRRUPS composed of me, Brian OF, and Terry Palmer, but that broke up and Terry doesn't want any of it released. Too bad, cause I think it was pretty good. Write to me or Mr. OF or Terry, Philbrook Box #4008, University of NH, Durham NH 03824.

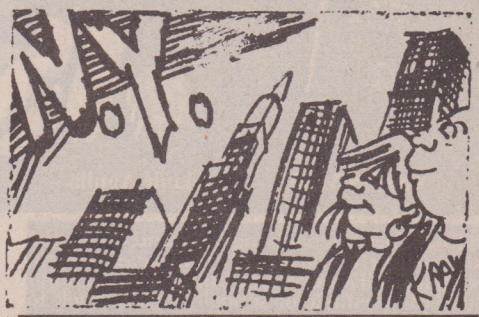
EDITH BUNKER'S DEMONIZED VOMIT INSURANCE are total shit. The only tape they ever put out was Lameness, Regret, and Cabbage, which was a medley of half-assed covers plus a few originals. They may put another tape out in the future, who knows? It will probably be better; it couldn't get worse.

BRIAN & TERRY once put out a cool tape of folk songs about watching people eat chicken and masochism and other nice topics; write to me if you'd like that; write to Brian OF or Terry (addresses above) if you'd like to chat.

And, ah yes, BURGER TIME. Most folx don't, cant, and won,t appreciate the importance of their only recording, a song called "Mowing Elvis' Lawn". The band lasted about as long as the song did and was composed of Brian Of, Dick, me, and Angus Gluck. And hey, for info on FREEZERBRN, SWEET BIPPY, THE WARDS, and other fine Vermont-core, I advise you to write to: Angus Gluck, 90 N. Winooski Ave, Apt. 3, Burlington, VT 05401.

Other burger- brained bands that have come and gone are CALL US WHAT YOU LIKE, YOUR ARMPIT, KITTEN SHIT, AFTER LUNCH, JOHN & PHIL, GEORGE BUSH, YOUR POSSESSED TOILET, and FLYING LEFTOVERS FROM KRYPTON. A compilation tape of all these bands and more was once made, Surreal HIghways of the Mentally Uninsured. Order it from me if you want. Just send a 90-minute blank tape and maybe a buck. More wacky shit is starting to float my way so another one may happen soon? Also, I am planning to do a split 12" record with Mr. Dave Schall— If you haven't written to him, then please do so now: POB 2143, Stow, OH 44224. The record will have a compilation on each side and should be out in 7 months or so. Also, I plan to do a 12" compilation of probably pretty short songs, depending on how much people would like to spend. If you would like to be on a 12" record, it's simple! Just make a song, or a rude noise, or whatever—count how many seconds it is, multiply the number of seconds by 24.3 cents—and send me your song! Do not send the money yet. Yeah, that's right, for less than twenty-five cents per second you can be on vinyl. This is completely non-profit; I'll lose plenty of money with this, but I don't care. Write to the address at the end of this report...

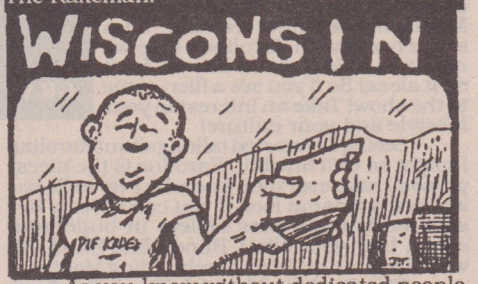
And now for the local zines: there are two, as of right now— Poesy, a zine that prints rather psychotic poetry (Write to 3 Sunset Circle, Littleton, NH 03561) and Strange Damage, an okay zine that prints foolish band interviews, kinda inept music reviews, dumb pictures & plenty of stupidity, all in real small print so you can't read it. But you can get a free issue if you contribute, otherwise it's $1. Also, rumor has it that another zine, St. Feugcsle's Journal, or something like that, is going to come onto the scene soon. I suggest you write to Jen and ask her how it's going: Jen Gilman, 685 Rock Strain Dr, Littleton NH 03561. And my name is Brent Field, How d'ya do, I,m going back to California again soon, but you can still write to me for a copy of S.D. #7, info on the record, any bands or other junk yer curious about: 357 Causway, Lancaster, NH 03584. Even if I'm not here my brother will forward it. Oh, I almost forgot—write to JOHNNY & JEFF at this same address—they're totally insane butt-arms and they'de love to get mail from you. WRITE! SOMEBODY! ANYBODY! Odessential Attenditities???



Another scene report from Albany NY: The TERROR CAKE ep just came out on local label Footlong Records. The record is the band's first vinyl effort and it will surely blow your mind. They also have a new demo out that you can probably get through Footlong also. ALL FALL DOWN recently recorded some new songs, one of which will appear on a Skene! Records double 7 inch compilation to be released shortly. Meanwhile, their debut Nothing ep is still in print and available thru Footlong. INTENT have a new 7" out on W. German label ReCoreDs Records. They will also appear on a double 7" comp. from the same label. The newer material blows away the stuff on the split they put out awhile back. The guitarist is a plumber and the bassist is a pervert. GLEE CLUB just recorded a whole slew of songs and are searching for interested labels. By the time you read this, they will be in the midst of a full North American tour. The Faraway Lands ep just got repressed and they are also on the Faggot in the Pit comp. seven inch. SUBSTANCE are slated to release an ep on Footlong soon. They have been kind of quiet this summer. Their godlike guitarist Buddy just got arrested again. This time for beating up a midget priest. Will his troubles never cease? I've been told that VERTEBRAE just kicked out their drummer so I don't know what they're up to. They put out a single on ERL Records a long time ago and I know that they had recently recorded some new songs but what will become of them? Kate (ex AFD) has a new band going in the city with Quicksanders Alan and Sergio. They play incredible folky stuff that kinda makes you

sad and happy at the same time. They have a few songs recorded and are looking for a label. Great band. KURU play weird ass psychedelic stuff. Look for a 7" in the fall courtesy of Blue Lunch Records. Some other locals on Blue Lunch are: the DUGANS, GOOD SONS, PLAID, FAT ALBETROSS and a few others I can't recall. The label seems to like college rock wannabe stuff, but some some of the bands are decent. Sorry I don't know the address. 5 CHIN 400 play noisy jazz influenced songs. Real cool, too. 1313 MOCKINGBIRD LANE play 60's grunge rock. CLAY PEOPLE play industrial dance stuff. PRIVATE PLAIN suck. Aah, there's nothing quite like taking someone's art and neatly categorizing it in a few short words. I don't know much about the last few bands mentioned because they rarely play all-ages shows and don't have much to do with the 'punk rock' scene. They feel that they've outgrown that. Oh well. I almost forgot the mighty BROWNCUTS NEIGHBORS. They put out a self-released ep some time ago and are putting out a full length album on fellow local label ERL Records. These folks rule.

Okay, now onto zines: RAKE sucks. Don't ever buy one. Hey Ladies is put out by Pat Glee. He is working assiduously on issue three and it contains a cool mix of Pat's wit, art and ideas as well as some music. Check it out, Larry. NOZZLEHEAD is a zine done by Adam Intent and it deals primarily with sexuality. He really pisses off a lot of the more close-minded locals and for that he has my respect. Issue no. 3 should be out now and it promises to be a good read, indeed. The three above mentioned zines can all be ordered from, you guessed it, Footlong Records. They are one dollar each postpaid. What are you waiting for? Some kid named Ian is starting a zine and what I saw of the as of yet unfinished first issue looked pretty good. I don't have his address but if you write to Footlong, I'm sure the letter will get forwarded. Some kid who hides in the suburbs does a zine called Peasent Licker that is ok but he writes not-too-pleasantly about my main sisters Sue and Sarah so ya know he's treading on thin ice. Record stores in the A-town: There are only 3 record stores in Albany that sell independent music. And two out of the three suck. World's Records on Central Ave. should be avoided because of their continued selling of nazi/ racist records despite continued protest from various scenesters. "We make money from it", they say. Well "Fuck off" I say. Spreading hatred for a profit is not something I am into. The other shithole is Music Shack also on Central Ave. These losers are also in it for the money, nothing else. They couldn't care less about the scene that we've worked so hard to build. They sell domestic 7" ep's at anywhere from 4 to 5 dollars. The very same records can often be found at ERL Records for about a buck less. Which brings us to the third (and only good) store in town. Yes, the mighty ERL on Madison right off of Lark. The best selection and cheapest prices in the area is what Dave and Jack offer. They actually seem to care about our scene. You often spot these guys at local shows where they can be found supporting our bands and drinking themselves silly. They have always dealt fairly with us and our label and Footlong releases are available exclusively from them as far as Albany stores are concerned. Speaking of Lark Street, how come you never see any of the Lark St. punks at a show? Because they're idiots. Instead of supporting their own great local bands, they would rather spend their allowance on Misfits t-shirts from Crassgates Mall. There is nothing 'alternative' about them. While to some it may appear that they play the part well, they pose no real threat. So keep on hanging out, smoking cigarettes (one of the most oppressive and dangerous industries in the world) and run around town screaming "Anarchy" until you're blue in the face while conveniently forgetting to apply it to everyday life. Alot of people can talk action, but will they be down for a revolution? Time can only tell. I hope to see you there. And remember, if you're dissing the sisters you ain't fighting the power. For any records, zines, shirts, info etc. write Footlong Records/ 3 Highland Drive/ East Greenbush/ NY 12061. We're going on tour so a response might take a while. Bye. The Rakeman.



As you know without dedicated people in the scene (I've got no trouble in using that word), the scences in Milwaukee and Madison would be a lot sorrier place than they are now. I'm taking Lance up on his idea, I'm gonna tell you about the people who keep it going, my friends, people who give all they got and keep giving more. Things in both towns haven't been too good, more people drop out everyday and taking the scene down with it. I think it's sad because I care to damn much to see a very valued part of my life just treated as a passing fancy. It ain't, that's all I can say. It ain't your boots, it ain't your hair, it ain't nothin but you. If you really care, do somthing, if at the very least go to the shows because with everyone's input it can become more diverse, total d.i.y, ours. Awlright enough of my babbling and whining on to the round up. We'll start with Milwaukee, my home town punk town, where it all began for me.

First I want to tell you about Pete Prodeohl. I think I spelt his name wrong. He hates that. Pete is an old man within the scene. He's twenty two and has been in bands, done zines, set up shows, and goes out of his way to screen print shirts for bands from the area and out state bands also. He does a lot, and he's at every show. He's a funny guy with sarcastic humor and is totally organized too.

Kelly Bessa, Pete's cuz, also has spent a lot of time within the scene, Settin' up shows, going to shows, doing zines, distro records, and besides Kerri, she knows a lot of people from the East Bay. She's done much too and I hope she keeps it up.

Grant Kasten. In Milwaukee and Madison he has become synonymous with that word Punk, mostly because Pete was the first to coin it upon Grant. I met Grant about 32 years ago through a common friend who sold out his punk ideals. All ways caring about the scene, doing his part, and getting in all sorts of trouble with the law for dumb things. Grant is so gullible too, and he dosen't mind the fact cause he thinks it's funny. Tell him anything and he'll believe it. He plays in DEMISE (I'm biased y'know) which totally fuggin kick budda. Gullible Grant punk forever.

Duwanye Kambrick but just plain Kambrick. He's a cuddly ball of muscle whose stubborn with the opinions to match and a lot of anger behind them. He keeps tellin me I'm a hippy cause I wont cut off my hair so one day after I got off the phone with him decides to cut it all off, he did. His head now is about as hairy as butt. I get kind of jealous of the fact the he and Grant are so close, but don't really mind it too much because they're both high caliber people, and singes in DEMISE too.

MiLton G Zorro. He used to play in a band called TRADEMARK which recently broke up. He's totally insane and has habit of either breaking things or losing them in the process. I had a chance to travel on tour with TRADEMARK and was a great traveling co pilot. A fave joke by him is this: Milt falls down. Person #1 says, "OH NO Milt Fell down!" Then Person #2 says, "Hey, there ain't no use cryin' over spilled Milt. Get it? I think it's funny.

Zak Bonduelo. He's 15 and has been going to shows since he was 11 or 12 or something. At one time me and Zak were adversaries but now I think we've become pretty close friends. I like that fact. He and I got into some trouble with the Law, we used the salt water method to extract coins from Change Machines, we got $250. He also does a zine called STARK REALITY and it's quite punk and entertaining, but too much East Bay wanna be shittt. Best way to sum up Zak is "In Search of Punk." What a goof, when do you get ungrounded?

Cory Von Bohlin. He does a zine called BUTT UGLY. He talks mucho and takes only one brew to get him tanked. He's kinda reclusive, rather work on his zine than hang out or go to a show, but I think that's good because his dedication is there but in a different direction. He's also one of the first of Wisconsin's Homo punx and is helping other "come out of the closet."

TERROR CAKE

TERD & JASON

Jason Terd. He used to do STARK REALITY with Zak, only until zak kicked him out. He does PHLEM now. He's a really open minded type of guy and is working hard on learning the bass gitter. He's a good friend and one who is loyal.

Jake Pickard. He's my younger brother!!! I'm glad to have a younger bro who's a punk and not some awful muscle head. In turn he's added his own voice to the goings on in Milwaukee by getting off his ass and doing a zine called ALIEN RELAY. He and his friend Dave Shadrick do it and is very different from the usual zine mold. Anyway my bro inspires me and is my best friend also. He's got a wierd scence of humor, and no, he dosen't have a girl friend either.

"Crazy Jill". Jill is crazy, a very crazy driver, so if you ever meet her don't let her drive. Ask her to tell you a joke instead, her humor is about as bad as my own. I think she moved to Sheboygan without saying good bye. I hate that! She and Zak went out togethor one time also

Jerry. He used to play in TRADEMARK also. He's funny. He plays his drums. He keeps telling me to put out my zine so he can see his goofy face. He says the best one liners and loves candy too.

Duwanye Rice. He's the drummer for LSD. Duwanye's the kinda a guy with an aloof sence of humor and big heart also. I got a feeling if he keeps gettin' haircuts he gonna end up as bald as Rambrick. Always a good joe, and hella swell guy too.

Sam Cook. He plays bass for LSD. I give him credit, after when he and Terd destroyed the balloon at the Michigan show, was punk enough to admit he was wrong and shouldn't have done it. He drinks beer from a bottle in the weirdist way; from the corner of his mouth. And has a "mental" laugh.

Dan "Fish" Fisher. Fish is all you need for a party. When you talk about dedication toward the local scene Fish has been there. seen him the last four years and really have never gotten to know him, until the six mounths. Once at Grant's pad in Madison there was a party and Kambrick burned a large part of his flesh off his leg, glad I wasn't there. But Fish never really got to mad at Kambrick and after several painful skin grafts had his leg put back together, hair and all.

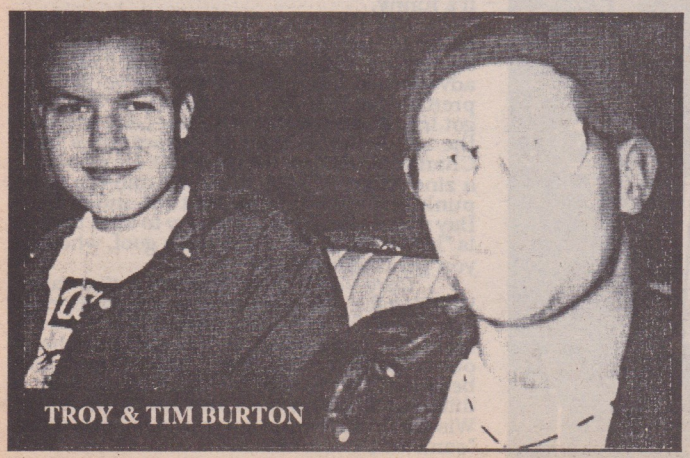
Eric Stien. I think I spelt his name wrong too. I'm a terrible speller. Anyway, you might be familiar with Eric through his long time zine, OPTOPHOBIA. It hasn't come out in a year or so as Eric has been busy with School and his band TURBINE. He promises to have it out soon. Eric is still kind of mysterious to me, but through my friendship with him he's open my mind to doing zines, the wide varity of punk music, and helped me with my own punkness.

Well I'm gonna end it here with Milwaukee and tell you about Madison, the town I now live in.

Of both cities, perhaps Madison's scene has declined the most. Madison does have the potential. For one, it's a college town, has a lot of naive punx, and basically everything is in close proximity. For clubs, we got The Loft which is nothing more than a dirty business which Steve Levine scam's money for his own greed. But now Karoline of the FANG GANG does shows once a month in her basement. In Madison, we must rebuild from scratch and with Karoline's help we might be able to do it, but we can't do it alone! So if you see a flier, come to the show! Take an interest in your lifestyle and your culture!

Seeing as I started talking about Karoline I might as well finish it. Karoline is the nicest person I have ever met. And who ever calls her a poser is a damn fool. If you can't see by her actions that she does believe in building a scene, then your blind. Blind Blind Blind. Ah well she gives me hope in rebuilding Madison.

Tim Burton. Me and Tim talk about rebuilding Madison and the scene in general and is the most enthusiastic of us all. Tim plays bass in DEMISE and has been in several bands before hand too. He did Intense Expression (a zine) and did only one issue of CRUSTY. His new project is going to be Wisconsin Punk Resistance. That's us, all punks in Wisconzin. Sometimes, which is becoming a regular thing, we go out flier fliers. Usually we hang up stuff against Horse Carriges, and un-patriotic stuff. Tim ain't no skin head either, he just got curly hair and he does not like it.


TROY & TIM BURTON

Chadd King. Don't ever spell his first name without double d, he don't like that. Chadd is the man with a thousand scams and likes Posion Idea a hella lot. He gives people nick names too, but call him either Possum, Dimples, or Spanky. Last night we figured out that he'd make a great telephone operatel. He only drinks Kessler and Jagermister, don't like no beer.

Frank Rik. He plays bass in a band called NAKED FASE. He been going to shows for years and now his younger brother does too. Frank's an exceptionally nice guy but a litt! naive in some things. I hope he stays with it or it'll be another stab to the Madison scene.

Pat Hotlen. He plays drums for NATURAL CAUSE and is swell at driving too, well that's not true cause he dosen't have a license. When we were in Nashville, TN, he was strolling along in his boxer shorts (he forgot to bring real shorts and boy oh boy was it warm!!) when a Tex in a pick up truck came by him said, "Git sum britches on boy!!" Well you just had to be there.

Matt Mangan. Me and him have the same first names. Well what can I tell you about Matt except that he plays in NATURAL CAUSE too. Well he's very proficent sk8er, has a batting average of 33334.9, and plays a big ole bass gitter. No he got rid of it. On the NATURAL CAUSE tour they didn't let him drive becasue Eric (plays the gitter with six strings) and Troy (he's the fella who is the singer) didn't trust his driving. Well methinks he drives better than Jill.

Eric Peterson. He punky kinda guy, even though he's a metal head. (Ha HA) On the tour he drove forteen hours straight. Yikes!! It was the drive from Ohio to Lincoln NE. He's really picky about his van so don't

GRAN & KASTON

MESS it up.

Troy Anderson. Me and Troy and Nik were drinking in his room one day when his parents came home so we moved the party into his walk-in closet. That was a great time. He now spends a lot of time with Sara, his girlfriend and working at EVCO. There's Grant's roommate, when Grant isn't around. He and Grant coined my nickname, which is Monotonous.

Kirsten Patches. Yes, that's her real name. Well I've just met her recently and I

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Scene reports

really don't know to much about beyond that she sings in NAKED AGGRESION and is really nice. I went to a party at her and Phill's and Chadd's house and for two bucks I got to drink all the Old Swill (Mill) i could. I drank a lot and than some but I left early cause I was about to pass out. And well I did. We're going down to Chicago tomorrow for this punk show, can't wait. oh and they might be able to show in their basement too. That brings a smile to my ugly face.

Well that's it. I can't think any more and I'm sick of typing too. I've missed a lot of people in both cities but if I ever do another one I shall include them also. (I probably will.) This is by no means a complete list of the dedicated people/friends in the two cities but ones that come to mind first. We basically are all friends and this has to do with the continual shrinking of the scene so it only seems natural that we are to become all friends, and I think it's better that way too. Without the friendship aspect nothing would get done, nothing would be worth a shit anyway. I would like to add one last thing about scene reports, they all shouldn't be like this, because MRR has stopped reviewing demo's and only a few select zines so the usual info is still important as always. Hey how else you gonna hear about it?

Well that's all for now, my name is Matt, write anyone in care of me. Monotonous Matt/ 102 E Gorham/ Madison, WI 53703.

PS- Todd, Criterion, Ken, and Ben up in the Twin cities we feel your loss down here. And Kerrie out in the East Bay, take care my little sister.

Hello, this is Dan Lactose from SHEEP SQUEEZE here to pass on more information than you need to know about the scene on the Peninsula, which is never mentioned in Nor Cal scene reports. There are no set boundaries of the Peninsula, but I consider it to be from Burlingame to Los Altos, or so. O.K., enough nonsense, on with something a tad more interesting.

Bands: 976, from Los Altos, play a somewhat early DRI sounding type of hardcore. I'm not too sure if they've played many shows, but I know they have played some parties. They have a demo out for $2.00 from: 976/ 275 Solana Dr./ Los Altos, CA 94022.

FREAKSHOW, from Menlo Park, have been playing alot of shows recently. They used to be one of these funk bands, but now their sound is more rock influenced. At the moment, they are working on a full length cassette. They have two demos out for $4.00 each. Write to FREAKSHOW/ 1865 Oak Knoll/ Menlo Park, CA 94027.

Redwood City's own grindcore fuckers, PLUTOCRACY are really starting to get popular. They have a full length LP coming out on Psychoslaughter Records (PA), a 7" on some European label, and a split 7" with the godly MEAT SHITS. All this should be out soon. Their new stuff is faster and more original sounding, even using a second vocalist. They had an extremely heavy demo out, but I'm not sure if it's available anymore. However, write for more info: Max/ 46 Greenoaks Dr./ Atherton CA 94027.

Even though the MEAT SHITS live in Modesto, they should be considered local since all but two members are from PLUTOCRACY and live in Redwood City. I'm sure everyone is familiar with the MEAT SHITS by now. They have a live 7" an Wheelchair Full of Old Men Records and about three 7"s in the works, not to mention their four or five demos. They can be reached at: Entrail Communications/ P.O. Box 577241/ Modesto, CA 95357-7241.

Finally, Redwood City's newest band, SHEEP SQUEEZE, (which I play guitar for). We have a demo out now for $2.00 and our five song 7" will be out in September on our new label, Milking A Dead Cow Records. We haven't played any shows yet because our drummer has been in New Hampshire all summer, but we have plans to start playing out when he returns. In the future, we plan on releasing a split 7" with Ohio's Sockeye. Write: SHEEP SQUEEZE HQ/ 1661 Connecticut Dr./ Redwood City, CA 94061.

The ancient WHIPPING BOY still exists. In fact, they just finished a tour in the Northwest. For more info, contact Eugene at CFY Records (see below).

Zines: The newest being Cheezinc (formerly Bit o' Honey Club) put out by Rawb who plays bass for SHEEP SQUEEZE. Always quality shit inside with cool art, humor, and attitude. $1.50 will snag you a copy. Rawb B./ 421 Sherwood Way/ Menlo Park, CA 94025.

Spinal Remains is occasionally pumped out by me with the 7th issue due out soon. 50¢ or so should get you a copy. Write to my address at the end.

plez may still exist. #1 1/2 came out a few months ago and is still available for 25¢ and a stamp from: Chris Heeee/ 1699 Hampton Ave./ Redwood City, CA 94061.

Pizza Feast is possibly back after a long absence. A SASE will get you a few issues probably. Write to Ryan McDisco/ 1173 Valota Rd./ Redwood City, CA 94061.

Other shit: The only decent all ages club here has closed its doors for good. Yes, the infamous Pony Express is now history. Now there's nowhere to go to see quality bands for a decent price.

CFY Records is the hardest place on earth to find, but one of the only stores still around here to carry punk vinyl. They've reduced their hours to 2:00 to 8:00 (?) on the weekends only. Still the best place to spend your day sitting on the couches and writing on the walls. Call Eugene or Paul at (415) 322-9710 for directions. Also in the same building is House of Faith, a recording studio where many local bands record and rehearse

SHEEP SQUEEZE p: Chris

at.

Milking a Dead Cow Records is my label. We are putting out the new SHEEP SQUEEZE 7" and after that, a comp (hopefully), and a Sockeye/SHEEP SQUEEZE split 7". For more info, call me (Dan) at (415) 366-9697.

Well that's about all for me at this time. To get in contact with SHEEP SQUEEZE, Spinal Remains, or Milking a Dead Cow Records, contact me at: 1661 Connecticut Dr./ Redwood City, CA 94061. See ya later. Dan Lactose.

Aloha folks, this is yet another scene report for Washington State. I am John Book, welcome to the show. Please get seated, the show is about to begin, for those of you who are doing your bathroom reading at this moment I suggest you get all situated and comfortable before you read on. Comfy? Good.

On the "what the poot is this?" department is the "Bloated" demo by BIG FISH. By mixing punk, deathcore, thrash, and anything putrid, you got the idea of what this band sounds like. Would a song like "Necrometamorphordite" make you write to 9815 Holly Dr. #A113/ Everett, WA 98204? Hope so. May be a little bit too 'metal' for some, but it is some good music.

DEFECATED CORPSE will be releasing an eight song 7" EP on their own, as yet unnamed record label. Not sure what songs will be on it, but if the songs on their demo is any indication (see my scene report in MRR #97) it's going to be hard to digest. I also made a mistake by saying that the band was from Lynwood, they are from Lakewood. No matter, they can be reached at 1504 Earley Ave. SW/ Tacoma, WA 98499.

DUMT will finally be making their vinyl debut soon as they are going to release a 7" on their own. Guitarist Dave Hageage told me that it may include two studio tracks and two live songs. The live stuff was reconded in Richland at the Hoedown Center on December 14, 1990 with the help of digital technology. Yep, the show was recorded on DAT, and it sounds excellent. They recently went into the studio to record 12 or so songs, some of which may be released as the groups third demo. For more info on that contact the band at P.O. Box 301/ Mountlake Terrace, WA 98043-0301. The band is also looking to be on some 7" compilations or anything of vinyl variety. In fact they will be on an upcoming compilation being put together by a new label called Carving Knife. The comp will be called "Hey Joe," and will be a comp of Seattle bands singing coffee songs. I'm not sure if they will be submitting "Java Junkie", but if you'd like more info write to Carving Knife Records/ PO Box 829/ Seattle, WA 98111.

I mentioned FITZ OF DEPRESSION in my last report because they released their first 7" and appeared on a 7" comp. The proud folks at Meat Records is releasing "The Awakening" 7", with three songs full of, as the press releases says, "upbeat punishment." Couldn't agree more.

There's a new band from the city of Fife who proudly call themselves THE FUCKERS. They're the self-proclaimed "Kings of Ski-Masked Armed Robbery" and they should have a 7" EP on Meat Records as you read this, and an upcoming double 7" LP (17 songs) is also in the works. No idea if these

masked punk rockers are similar in vein to The Dwarves or Gwar, but who knows? I know, it' s those FUCKERS! Meat Records/ 12205. 120th St./ Tacoma, WA 98444.

If everything goes as planned, GAS HUFFER may have a 7" out on the crazy Sympathy For The Record Industry label. Nothing is definite yet, but if you can't wait you must pick up their excellent debut LP, Janitors Of Tomorrow, on Empty Records. Their upcoming contribution to the upcoming Damned covers comp is "Suicide." I'm not exactly sure how people will accept them on their tour with MUDHONEY, but if both bands are still on tour by the time you read this the show is a must see. By the time you readers grace these words MUDHONEY will have played their first shows in Japan!

THE GITS just came out with their second 7", this time on Broken Rekids. It's called "Skin", and it fits their "I don't care" style. I believe the record goes for $3.50 ($4.50 Canada and $5.50 for everywhere else), and is available from PO Box 460402/ San Francisco,CA 94145. They should also have another one on Empty right about now.

HAMMERBOX have been getting mixed reviews lately, both with their album and their recent tour across the U.S., but nonetheless they are making a name for themselves. If any of you liked the album rumor has it that they will be releasing an EP early next year.

MR. YUK finally have a new demo tape out titled "Induce Voming," which the four songs on the tape may encourage you to do after hearing it a number of times. Seriously though, the band now has a new guitarist in the form of Pat Schultz, who has been with the band for about a year. The new songs, which include such titles as "Public Restroom Nightmare" and "Blue Balls", are very influenced by the Dead Kennedys, and the band even names G.B.H., Bad Brains, Public Enemy, and Bob Marley as influences. So far the've done shows with THE FUMES, UNEARTH, ASPIRIN FEAST, and DUMT. Any band that plays with DUMT is alright by me. Abrasive, obnoxious punk rock & roll! Demo costs $3 from Dan Hammerschmidt/ 1631 S. 257th/ Kent, WA 98032.

RIKKI TIKKI TAVI will have a split flexi disc with REASON FOR HATE on Point Of Interest Records soon. The band is very young (members are between 16 and 18 years old), and seem to have a lot of motivation between them all. They're a hardcore band who have a lot to say and hope to say as much as possible before to so called "powers that be" take away our rights to speak freely. The new recordings on the flexi disc promises to be a lot better than their 7 song demo tape. The band is at 12614 SE 7th Pl./ Bellvue, WA 98005.

RIKKI TIKKI TAVI

The almighty SUPERSUCKERS is going to be a band to look out for. They can be loosely classified as "grunge," but their sound is more like a mix of SOUNDGARDEN and CHRIST ON A CRUTCH or MUDHONEY and THE DERELICTS. To date they've released three 7" records on Sympathy For The Record Industry, Lucky, and eMpTy. Knowing these guys they probably would like to release more records, so if you're a label looking for some good music, write to the band at 1521 15th Ave. #T/ Seattle, WA 98122. Of course I don't actually know if they're looking to release more vinyl, but hey. Highly recommended.

If you have the SOME VELVET SIDEWALK single on K, Pulp Plastic (the same folks who bring you Pulp zine, more on them later) will be releasing their next vinyl outing; 2 WEEKS is a new band from the Tri-Cities consisting of members of dead bands. The first time I saw them I wasn't too thrilled with the theatrics of vocalist Brandon Pitts, but during a show with SOLOMON GRUNDY and MOTHERLOAD they were tighter than bands who've been around for ten years. Live they're somewhat like DUMT (I said "somewhat") but musically they may even appeal to Flipside readers. No contact address, just a phone number: (509) 375-0747.

10:07 debut album, "Chainsaw Orchestra," should be out very soon if it isn't out already. A new single should be out as well, and if you'e never heard of this band now is a very good time to do it. They're a hardcore band with a poppy edge (okay, call it "pop/ punk") and on vinyl they're one of the best bands around. Live, many say they play too long. I don't complain. I think with more vinyl records and more live shows they could simply overshadow the Sub Pop empire. The album is available, I think, for $6 ppd from Dedbeet Records/ 1738 NW 56th St./ Seattle, WA 98107. Checks or money orders should be made payable to Dan Garrigan.

The Buzzcocks covers compilation described in my last scene report is still getting ready to be released, and some of the other artists contributing songs include THE ACCUSED, COFFIN BREAK, DIDJITS, Doughboys, The Fluid, and even VICTIM'S FAMILY (but these are tentative). C/Z's Daniel House is hoping to get Sonic Youth as part of the project. C/Z has it planned for November release in their schedule.

I did a mail interview with Jack Endino for my zine, and he says that with the close of Reciprocal Studios he is looking forward to less production and engineering work and more concentration on SKIN YARD.

ZINES: Pulp comes from the state capitol of Olympia, a place where a lot of action is happening (it was recently the city that held the International Pop Underground Convention, put together by K Records). The issue I got (#5) is a mix of music, commentary, letters from readers, and a few odd articles. 20 pages, there's no price on it but a dollar should pull it off. Pulp/ PO Box 1504/ Olympia, WA 98507.

Some of the bands that I know will be caming out with new stuff soon include GALLEONS LAP, MONO MEN, OUTRIGHT, SABRE and WORLD FUNERAL.

WASHINGTON STATE BANDS: Please, if you're not getting mentioned here, I want to know about it. If you have material, send it to me so I can tell MRR readers about it. There must be loads of bands that are either ignoring this or they're pretty much stuck up.

As a final note, I would like to say that Washington State is not the state of Sub Pop anymore. In a recent article in the Seattle music monthly The Rocket it tells how Bruce and Jon were wasting money on stupid stuff and not concentrating on the label fully. They are okay, but if you're wondering why you ordered something in February and haven't got a thing, they are going through some problems now. Their vinyl records are pressed in Europe, and their cassettes and CDs are distributed by Caroline. I seriously hope they will not go under, as they've done a lot for the Seattle community and for the music coming out of Washington State, Oregon, and Idaho.

As the final note, I would like to thank all of you who have corresponded with me through my reports and my ads, and especially for those who've enjoyed my fanzine, Intensity. I would like to give out a special thanks to Akane Nakamura in Japan. That's all. Peace, stay strong, and ncomatter what you look like, be yourself. John Book/ 2502 W. Opal St./ Pasco, WA 99301-3352

SOME VELVET SIDEWALK p: Pulp zine

HAMMERBOX p: John Book

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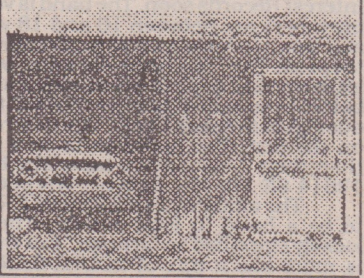

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GRAY MATTER

INTERVIEW BY TIM YO

MRR: It's surprising that you guys regrouped because I thought there was some kind of District of Columbia law against that. What actually prompted this to happen?

D: Fun.

S: Really, fun, and that we actually do get along. We actrually have fun playing together.

G: The four of us are all still in town, are all still playing music, we're all still very comfortable playing music together, we all hang out, which led to that conclusion that we could do it.

S: And that DC law has really pissed us off in a couple of ways, which is why we're doing one of the songs from 3 now...

D: ...which was a Gray Matter song...

S: ...which is a grave violation of that law. We think that's perfectly fine since we wrote the song, it's a good song and people should be able to hear it and we should be able to play it.

M: It's so frustrating to write a song and have it be on a record and never be able to play it again. It might be the best song you've ever written...

D: Or never having had the opportunity to play it out-of-town before.

G: All these songs feel absolutely fresh now because we're in a new environment.

S: 3 never toured.

D: Gray Matter never really toured.

G: And the response has pretty much been "It's amazing to see you guys. We've been listening to your music for years, and just seeing you guys walking around and playing, is interesting."

M: It also made sense in reforming because me and Geoff and Dante have been playing together since we were 11 or 12, the first people I ever played music with.

D: And Steve pretty much learned to play bass with Gray Matter, so it's really easy to get songs together.

MRR: What prompted the band to split up the first time, and when was that?

D: Mid 80's.

M: I left town and went to school.

D: We had John K. played after Mark, for three more shows, and it just didn't...And then I took off for out here...

G: To find your unborn soul on a motorcycle trip across country.

D: And we all ended up in different bands afterwards.

MRR: What prompted the split-up though?

S: It lacked something without Mark being in the band as a unit, to a certain degree.

G: It was more like a business and was no fun.

D: And we all had other things we wanted to do.

MRR: What has transpired in the meantime in each of your lives that has made this now fun and possible again.

D: I think a lot of it was that getting back together was incredibly convenient for us. We're all doing tons of other stuff. Geoff has Senator Flux, Mark's playing with Severin, Steve is a comic book writer, and I'm running a restaurant. We don't have lots of time and wanted to be able to do something where we could do big projects, where we release stuff or go on tour, but also have the option to back off from it. With a new band you have something you have to prove, you have to do a large chunk of work and say "Hey, this is our new band."

M: There's two years of work to do before you can afford to put a record out.

D: So we have lots of options: we can either be busy or laid back about it.

S: And either way we see each other every day.

G: We're at a point now where we can commit more time to music or this general lifestyle. It's feasible now, the original commitment makes sense now magain.

D: When you're doing a band you have to have four people who obviously want to play similar types of music and get along really well, but people overlook the fact that they have to have fairly similar goals with the band for the band to last at all. If you have one person who really wants to tour and another that really hates the studio and attitudes are very different, then you have tons of arguments.

S: What happened with me and 3, somebody was very threatened by the fact that I was doing a business, that it would get in the way.

D: It will, but everybody can take that in stride now.

S: We can cancel practice if I have to do some work or Dante is out of mashed potatos....

MRR: In a sense, it's a glorified hobby.

G: Not for me. It's still an extension of everything else we're doing. I've started a studio and am having bands come in 5 days a week

S: It's still important.

D: It does keep it being more along the lines of an outlet, something that's fun as opposed to...I mean, with Ignition, we worked our asses off. It was really cool, and we got a lot of stuff done, but when you're pushing it that hard it tends to lose a lot of the more natural elements of playing music. I've never wanted to make music a job.

S: With 3, we practiced militantly and were really tight, but I hated the songs and was so sick of playing them. If I had wanted to skip a practice, it would've been impossible.

G: It's more than a hobby. We just don't have that kind of agenda.

S: I think this is really going to work and we'll stick with it for a while, put out a lot more vinyl and probably tour a lot more in short stints. I like this, coming out here to San Francisco, doing 4 shows, running back.

D: Besides losing a lot of money.

S: But it's got more of a vacation element to it. We're all having fun out here. Just meeting people.

D: If we had spent three weeks driving across country, by the time we got here we'd be dead.

MRR: Just for the record, how old are you guys at this point?

D: 24

S: 26

M: 23

G: 24

MRR: How would you say that things have changed musically, socially, whatever over time?

S: I think there's a lot more options. A lot more different type of bands can play together. I thought it was really nice at Gilman the other night, with all five bands doing different stuff. There was no conflict, nobody got booed (except by Jeff Bale), everybody enjoyed it equally. There were just slight shifts in who was up front by the stage. I like that cuz I was getting really tired of years ago shows of 12 thrash bands.

D: I do think that some cities have broadened a lot, which is one of the reasons I wanted to play out here. You have very mixed crowds here, a freer attitude. When you play an all-age show here, you'll actually have all ages. But if you did that somewhere in the midwest, you'd get almost exclusively high school kids. In some cities it's gotten better, but in others it's a youth oriented movement and older people get sick of ndealing with it. I feel kind of limited in the places I would want to play.

G: DC bands didn't really tour until about 4 or 5 years ago, which adds a whole new dimension to playing, when you can go to a city and see all these pockets of activity. It's amazing, where people have set up these environments and are really dedicated to them. There's a lot of that here in the Bay Area, and I'm used to that in Washington. It's fantastic to finally have the ability to travel.

PICS: JOHN HALL

S: At Gilman, people said some amazing things. I was always curious about kids that were in the scene listening to bands but couldn't see them live—could only listen to the records—who were the people who were buying these things? And this girl came up at Gilman and thanked us for getting her through the worst years of her life. I was....it was really nice. In DC, it's all self-supporting, "good job, good job." But this was what I was always shooting for, people who enjoyed it not knowing anything about us.

D: One of the advantages of getting back together is you've got that past, and it's nice to take those people and introduce them to our same attitude but dealing with different issues today. An older perspective.

S: And people have been really nice about older songs that we don't want to play anymore, too. I don't want to play "Caffeine Blues". It was cute and funny when we first did it, but I feel silly doing it now—singing about getting caffeinated before going to school, for chrissake.

MRR: What would you say the state of the DC scene is today?

D: Dry right now.

S: We've got Fugazi but they're not at the level of a local band anymore.

D: They're DC-based.

M: They have 500-600 people at a show...

D: ...it's not the same thing as seeing a bunch of your friends playing.

M: You need paid reserved seats to see them.

D: Most of the bands that have stuck together are getting big and touring a lot...

MRR: Is there any kind of regeneration at the roots in terms of younger people?

D: Not really.

M: There's Desderatta.

D: There is, but not with a very large influx, but I think something like that will happen sometime soon. DC always goes through phases of doing really great stuff and then it dies out for a year or two, as far as interesting bands.

MRR: Are there places for younger bands to play?

All: No.

S: 9:30 and DC Space.

D: 9:30 is really hard to get a show unless you're going to pull a lot of people.

M: Severin play at DC Space once a month, but I'm sick of playing there once a month, same people come to see us...

D: But there are a lot of people thinking of opening clubs now. The neighborhood that my restaurant is in has potentially three new clubs moving in—which would be the first time in DC that there's been more than three places to play.

S: We want L7 and Spitboy to play in DC, but L7 got dicked around and cancelled three times cuz there's only one club, and Spitboy didn't think there was any place to play at all.

D: The club isn't exclusively a punk rock club, so whatever big act comes into town on that level will play there...

S: It is all ages though, and always has been.

D: Technically there's a law that requires all ages.

MRR: You guys all smoke. I haven't seen a band of all smokers in years. Very uncool.

G: You seem to appreciate that!

D: We're very stressed out.

S: I don't want to say anything in defense.

MRR: How would you say your new material has evolved?

G: I play bass now.

S: And I'm playing guitar on three out of the four new songs we're playing. I'm pretty amazed it hasn't changed the sound that much.

D: I think a lot of the attitudes have changed because we're older people. One of our new songs is about running your own business and trying to be self-sufficient, the kinds of problems you run into doing that. And then there's still the personal problem type songs.

G: Not as much. The EP was mostly about getting to the point where you can make those decisions, where you do have an idea about how you're gonna persue your life, what path you're going to take, and the new stuff is reinforcement of earlier aspirations with more resources now. That's what the new stuff is about developing your own resources, talents, abilities, whatever.

D: there are not that many bands around that appeal to me, singing about stuff with the same attitude that was originally there, an attitude from a group of people who were brought up with punk rock—things that apply to life as an adult. It's been left as a very youth oriented music. Not many bands progress to a point where they're hitting adult issues. It's nice to try to do that with a band now. Everybody who was into punk rock early on didn't disappear. A lot of them still have the same attitude, but it's hard to apply that attitude to adult issues.

S: There's been some bands that only talk about youth issues and then take on a subject like rape and do it very awkwardly at first...can't come right out and say it. I'm really anxious to see it get to a comfortable point in addressing adult issues with the attitude they had earlier.

MRR: As a music fan, I've noticed that when people hit their mid-20's, their attitudes change but the music becomes much lighter, less aggressive, to the point where it's hard for me to discern that there was ever any connection to punk left. When punk started, a lot of the people were in their mid-20's, so age alone isn't the cause of this lack of anger and aggression.

D: Owing my own business has definitely changed my attitude a whole lot, and that has made everything more complicated and frustrating, and has made me more angry. It's harder to vent the anger now. When you're 16 it's, "I hate the cops", very simple issues and easy to attack. But the older you get, the more complex the issues are, but that doesn't necessarily mean you're not still really pissed off about stuff.

S: In some ways it's worse. I thought leading a creative lifestyle would solve a lot of the problems, that I could stay outside of the bullshit—uh un. Someone's throwing a contract at you, taking the rights away from you for your art.

D: You're forced to still play by the rules and not want to.

G: If anything, it's trying to apply the anger I had when I was young and worried about what we were going to come into—now, it's dealing with it. This is it.
MRR: Why haven't you all given into cynicism?
D: It's too easy. For me, the older you get, the harder it is to become cynical. The more people and viewpoints you can understand, the harder it is to say, "They're just fucked." You get much more complicated combinations of patterns.
S: I hate to see that in other people, so I don't want to do that. I can get cynical about things real easy, but that's soo easy.
D: If you stick with cynicism you don't get anywhere, just sitting and griping all the time.
M: You won't change, won't be open to new ideas.
G: I just plain don't feel it.
S: I think the closest we come to cynicism is in our sense of humor, and that's the best way to vent it. It's not showing up so much in the new stuff, but that's one thing I always liked about Gray Matter, a sense of humor in our stuff.
MRR: Musically, what are some of what you used to be influenced by and what do you like listening to nowadays?
M: I listen to a lot more jazz and classical music than I ever had. I am influenced by different structures and chords.
S: I'm very curious. I'll listen to just about anything. I love big bands a lot. I've been trying to figure out how to work big band into our stuff.
D: I would love to do that.
S: No way.
G: There's a way.
S: Yeah, but now I listen to all different kinds of stuff and enjoy it. When I was 16-17 I could just sit around and listen to Minor Threat day and night.
D: I listen to a lot of different stuff, but tend to go back to the stuff I used to listen to in the late 70's.
MRR: Like Iron Cross? (laughter)
D: Stuff I listened to, not played on. No, original punk rock stuff, rocknroll 60's stuff.
M: Weird underground stuff, hillbilly music and weird old folk music. Stuff recorded in prisons. It all has an edge, just applied in different ways.
G: Bands that we hook up with on tour always interest me. I'm listening to a bunch of Canadian bands these days—Bliss, Doughboys—I've discovered that scene. I don't listen to psychedelic music exclusively anymore. Just something good and rocking.
D: Maybe it's where I am in my life, but people don't approach me with as much new underground music as 8 years ago. Then, when a great new record came out everybody would go, "Oh, listen to this, it's so fantastic!" The music scene network isn't there as much as it used to be for me.
S: We all have stuff that I would love and they hate. I like that a lot.
G: We have yet to consider whether we're ever going to do a cover again.
D: "Don't Let Me Be Misunderstood".
G: We're at the point now...part of this whole cycle of the band has been getting through playing the old stuff, but I can't wait to see what we come up with next.
M: We have a lot of stuff.
G: We have a lot of aspirations now and a little more ability, and it will always be in a Gray Matter way, 'cuz that's how we play it. I can't wait 'cuz now we have time and there's no pressure on us. We could really be doing this for years and years and years.
S: I'd like to come out here and play an 11-song set with nothing off the first two albums and have everybody know the material and enjoy it.
MRR: What do you think about the double 7"?
D: I'm really happy with the material on it a lot.
G: I'm happy with the performances.
D: We did it very quickly in Geoff's studio, right when it opened, so there are a few recording things...
M: That was really fun, to be in a studio and know Geoff and really fiddle with stuff.
S: And not be on that time limit where you're paying $40 an hour.
D: And re-do tracks at three in the morning, that was the best part of it. Some of the overdub stuff was completely insane.
G: the idea was to build a place in Washington where we could rehearse and record, and other bands can come and record cheaply. A nice, comfortable alternative to a $50 an hour deal. It's crucial in music to document things, and most bands don't have the opportunity because they don't have the money.
S: For me, it's a lot more important to get vinyl out there, anything that anybody can hold in their hands and keep.
M: Actually, the whole package was really fun for us.
S: I had to do all the layout and paste-up in a booth in Dante's restaurant in 2 nights.
G: We'll probably go back and re-record the songs, but for now it's like, "this is the Gray Matter we know and where we start again."
D: And it was important to document the fact that we're back and it's not a nostalgia tour...that we're not Stiff Little Fingers going on a reunion tour.
G: I never felt that as a band we ever had that hype element or self-importance that would make it difficult or uncomfortable for us to get back together, like it was something sacred where people had a lot more to expect from us.
S: We haven't really gotten a hard time from people about reforming. No way they can accuse us of it for the money.
M: We all spend a lot of time together socially, so it's a very creative thing to do music.
G: You get into so many bands that have become frustrated by the fact that they've been associating with each other for so long and don't really have more to show for it than the other bands. People are walking into contracts that are really outlandish, just to maintain. That's where their sense of commitment comes in, "Yes, we're going to be doing 8 more records here." For us, it's so easy to avoid so many of the attitudes that fly around in underground musicians' circles, which is just directed towards getting to a bigger audience and forgetting why you're doing it in the first place. That's the impression I get. I love the fact that it feels so different in this band.
S: I don't think it's gonna happen, but if a label came up to us and offered us a contract, we'd be in a real good position to actually look at it and walk away if it wasn't good. We're not desperate.
D: It feels heathy now. Less stress.
MRR: Maybe we should wrap this up here. By the time this comes out, it'll be after your trip to Europe. So, how was your trip to Europe? (laughter)
All: Real tiring, really glorious!

STEVE NILES: Arcane Comix & Crap/ 2311 15th St NW #102/ Washington, DC 20009

Books, prints dealing mostly in horror, but by no means restricted to only that.

Books include: Fly In My Eye, I Am Legend, Clive Barker--illustrator, w/flexi-disc by Niles and Turner, Son Of Celluloid, and others

DANTE: owns a restaurant in Washington, DC. If you're in town, check it out. It's at 1522 14th St NW.

GEOFF TURNER: I recently co-founded New Now & Associates with Charles Bennington, David Levine and Tim Goldsmith, a basement industry comprised of WGNS Studios (recording), WGNS Recordings (record label), and Sentient Films (film and video). I also play and sing in 'Senator Flux' and hang out all night in Dante's Restaurant. Contact me at PO Box 50363, Techworld Station, Washington, DC 20091.

MARL HAGGERTY: currently playing w/'Severin' and has been for a little over a year. Have released a 2-song single on Dischord/Superbad Records (our label). Also playing in 'Mark-Melaney & Wayne', an all-instrumental band doing one song, 83 riffs in succession, similar to Alice Cooper's "Halo Of Flies". Nothing recorded but have played shows and have more lined up in the future. Have been compared to Sabot, SF-based instrumental band. MMW has been an ongoing two year project. Work in a used bookstore/record store buying people's collections and am most happy when I practice w/all three bands three times a day and spend the rest of my time trying to make sure I don't cave in my house w/my record collection. Mark Haggerty c/o Severin/ PO Box 53321/ Washington, DC 20009.

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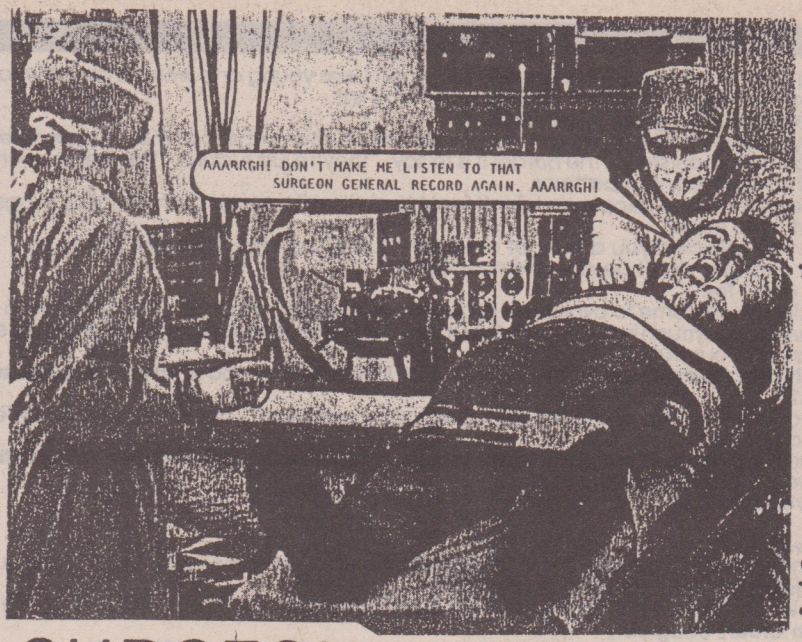

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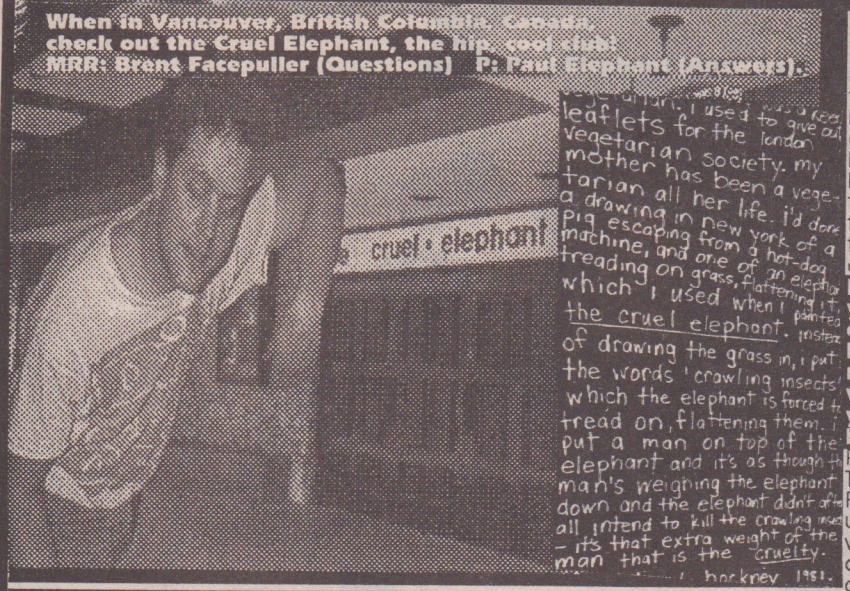
When in Vancouver, British Columbia, Canada, check out the Cruel Elephant, the hip, cool club!
MRR: Brent Facepuller (Questions) P: Paul Elephant (Answers).



MRR: I just overheard a bit of a hassle, is this place hard to run?
P: No, you count on everything to run smoothly, and it usually does, but every so often some moron screws it up for you. It was a unique situation.

MRR: You've been open for almost a year now?
P: Ten months.

MRR: What's planned for the one year party?
P: We've been thinking about that. August second. It'll be a bit of a bash.

MRR: With something happening almost every night, it is hard to pay the bills, because you can't expect to be packed all the time?
P: Right now, we're sort of like the only game in town for a lot of bands to get regular play. There really isn't a large enough population base, or at least enough people with enough money to be able to go out and have a couple of beers and drop a couple of bucks at the door, and that's all we really need. Whether or not it's band quality, I don't really think so. It's just the lack of people being experimental and people wanting to go out and see something a little different. For instance, a great night was Gutflower, Earwig, and Thrillhammer, three really good bands, and nobody showed up. If I was reading that in the paper, and was into going out once in a while I'd say, wow, what a great show.

MRR: Everybody knows you don't gouge at the door. How did you come to these prices? Did you put finger to calculator?
P: No, nothing so elaborate. It's basically whatever we think we can get away with, and whatever we think we need for the bands. If bands don't mind getting a little less, we charge less. If there's guarantees, that's a factor.

MRR: Do most bands work on guarantees that are touring right now?
P: Some do, some don't. It all depends, so everything's different. I like to pay the bands as much as I can. When the Melvins played here, I gave them extra money because I had it. It was a great night.

MRR: How do you like working with bands that are self-managed versus bands with a manager?
P: I like the bands with management better. They're always a little more organized because that's what they do, and the artist can worry more if his guitar is in tune, rather than if he's gonna get paid enough, which is nicer. Generally, just having a mediator, and also if a band comes at you with a demo tape, instead of humming and scratching heads trying to describe the music, the manager just says this is a very cool band, blah, blah, blah, without having to worry about inflating his own ego. Because hopefully the reason he's managing the band is that he likes them and thinks they're really good.

MRR: When you first opened, how many nights a week did you book bands?
P: Three. Thursday, Friday, Saturday. Now we're open around six days a week, but I take Monday off. Ya gotta have a day off.

MRR: How many hours a week do you spend doing this?
P: What's 14 x 6? (Laughter) I generally work about a ten hour day. A lot of that isn't hard; slogging, breaking bricks or anything, you just have to be here, be aware, and in control.

MRR: How many people have you got working for you?
P: Maybe 7 or 8.

MRR: Are you tight with your employees?
P: For the most part. We hire people who we like, and who like the music.

MRR: Brian at the door is really good with people. Has he been here since day one?
P: He's been here since day two. Garnet Boxershorts was the doorman the first two nights. By the way, Laurie Mercer has been a lot of help with this thing. He loved the idea, and just helped all the way along; as a matter of fact, he's still helping.

MRR: So you wrote a Magna Carta for the Cruel Elephant?
P: Well, in our minds it's whatever suits us best at the time.

MRR: Will this table support me as a person, do you think? Just sit there and be totally natural. *(Tape recorder falls over, but photo is successful)* Hope you don't mind.
P: No.

MRR: Where does this all go?
P: Not really sure. Hopefully it just kinda continues on.

MRR: Is this a happy thing for you? Is this what you've always wanted to do?
P: Well, it's one of those things that in the truest sense, well ... I did a lot of bartending jobs and I was kind of pissed off because I always had to miss good gigs. You want to enjoy your job, and you want to do something that interests you. So when I thought about it, I know how to bartend, and I know everything there is to know about running one. I like this kind of music, whatever you want to call it, and it was kind of a natural. Change your situation as much as you can so you can enjoy it. I do get a lot of enjoyment out of this place. I mean, seeing great bands all the time is good.

MRR: What sort of harassment do you have to endure?
P: When we first opened up it was really intense. Daily inspectors coming by. Cops playing assholes. We had these two beat cops that used to come in here and complain about stuff, then they'd be outside high-fiving each other about the lines they would use.

MRR: Did they finally rack off?
P: Ya, now the police just come in to look around, but they hate the music. And you get these guys, and they're 35 and 40 ...

MRR: Our age? (lots o laughter)
P: And they stand in the door and go .. aw, everything's fine let's get of here.

MRR: They don't want to touch anything in here, do they?
P: No, they can't stand it. We never have any problems here, we never have to call on them for help.

MRR: This is a really nice place to go. Are these all your personal touches (art, etc.)
P: When I got the place, I just painted everything black. There was a lot of red. We put in a stage and stuff. This place is officially a dining lounge. That means we can only be open until midnight. Our capacity is around 100 people, sometimes more.

MRR: Did the landlord have any idea what kind of bands would be playing here?
P: No.

MRR: Made any mistakes?
P: Well, I've learned a few assorted lessons.

MRR: How many chances do bands get to blow it at the Cruel Elephant?
P: It all depends, some more than others. Sometimes I let bands blow it again and again because I like them. Other times it's once, and if they're losers it takes too much of my time to deal with them. If they're nice people and a good band, we'll try it again and see what happens. If they're losers in a good band, I'd probably ask them back again.

MRR: How do you feel about showcases, where there might be really varied types of music?
P: I think it's bogus. I don't want to listen to a bunch of crap because I have to listen to it all too. I want to have a good time too. I enjoy the music here about 70 percent of the time. I really get off about 20 percent of the time. There are nights when this place goes crazy, and the speaker columns are rocking to and fro.

MRR: The Cruel Elephant is strategically located. Right on the bus route ...
P: Ample parking. I really like the location. Some people whine that this is a really bad area. Like the other day somebody told me that they told someone they were coming here, and the person said, you don't want to go down there, it's all full of skinheads and punk rockers that will beat you up.

MRR: I don't think I've seen any fights here.
P: No, usually we go up to people and say stop being a goof, and if they don't stop they can leave as quietly and cleanly as possible.

MRR: What's the worst thing that's happened?
P: We had a mic stolen, and we know who it is! Shitty band, shitty band! A local band, too. Hey, call us. We'll book your tour, straight across Canada, Ha. Ha. I got grazed once, by a big goof who thought slam dancing was real violence. Some people don't understand that it's really only having fun. I hate stage diving, it's totally lame.

MRR: Why do people stage dive?
P: To show everyone else how much fun they're having.

MRR: Do you keep a diary of all the bands that have played here.
P: Yes, and there have been a lot of bands through here.

MRR: You also boast the worlds coolest CD jukebox. I see on the walls you support local visual artists.
P: It's weird. Coffee houses have line-ups for years in advance to display their stuff, but the response here has been kind of cold.

MRR: How do you keep the carpet so clean?
P: Cleaners?

MRR: So do you have a business license?
P: We're licensed as a dining lounge. Remember, free mystery meal of two dollars off any menu item.

MRR: Any closing comments?
P: Yes, our telephone number is (604) 688-8748. If you're touring and you want to play Vancouver, give us a call, we can dig it. Also, go see a band today!

Intense Degree have been around a lot longer than you might think. Formed as a 3 piece way back in '84, they played noisy and fast alongsice the infamous Scumdribbluuurzz, also from Mansfield. Lacking musical expertise they didn't get things together 'till late '87, when they'd become a 5 piece. After doing a Peel Session, lots of gigs, and then an album on Earache, they soon had a reputation for being tight, manic, and very fast. Then problems arose with the Earache camp, because they wouldn't conform to the "Earache" sound, the band found themselves caught up in contracted wrangles for some time. Now they have a slightly more polished sound without losing the power and energy. They have a new EP out on Sound Pollution Records, a U.S. label, with more to follow. The band now consists of Frank (drums), Dick (voc.), Rich (guitar), and Andy (bass). All were present at this interview conducted by Luci in a small town in England.

MRR: So the I.D./Earache story begin then?

F: Well, basically Dig pissed us off and ripped us off, so we fucked off and left (laughter). No seriously, erm, where do we start? Where the fuck do we start?

MRR: Start at the beginning with...

F: Well we used to know Dig for a long time before he even started the label, me and Rich that is, because we were friends with him he encouraged us at first, helped produce our early demos, Peel session, etc., signed contracts to do an album. By the time the album was being recorded (Nov'88') things were getting strained... and 'coz Napalm Death were doing well and selling tons of records Dig decided it'd be a great idea if all Earache bands sounded like them so he'd make even more money. He said Dick should do gruff vocals, our guitars should be down tuned, bullshit like that. We said no way, we do things our own way. He didn't like that and the rift grew. Then 'coz of all the hype and shit all Earache bands were being labeled as rip-offs and we just got lumped with the rest. At a gig in Edinburgh we headlined over Oi-Polloi which astounded me. It was a benefit gig for the A.L.F. and a guy out of Active Minds said he was surprised to hear we weren't asking for 2 or 300 pounds!

D: We asked for 40 pounds.

R: It put us back alot being on Earache.

F: It made us enemies that shouldn't have been enemies.

MRR: So how did you get involved with Sound Pollution then?

F: I wrote to MRR explaining that no U.K. labels would release our song "Headache" even though they wanted to release some I.D. when we left Earache. They were scared that Dig would sue or something... Ken got in touch along with some others, he turned out to be the most promising and sincere and well,I think we just hit it off from the start.

MRR: So how do you like the new EP?

R: I think it's good, but I think it lacks something...

F: (Interrupting) The guitarist's opinion: It's a known fact that guitarists are never satisfied with the sound that their guitar makes. (Laughter)

R: No, I just think the studio production lacks something.

F: What do you mean? It's not raw enough?

R: No, I mean the studio people weren't as into us as Steve Bird was on the album.

F: Yeah, he had more of an idea. What do you think Dick?

D: I think it was lovely. (Laughter)

F: Andy?

A: It's allright, I coulda played better.

F: Yeah, it was your first recording. You were nervous, everyone is. You hadn't never even done a demo or anything.

MRR: What's next?

R: Next is a big chain of clothes stores! (Laughter)

A: Videos, films, t-shirts, world tour...

R: We've never done t-shirts.

F: We're true punks! There, I thought I would get that in.

MRR: So what have you been doing since the release of the album?

R: Well, things snowballed for a while, and just as things were calming down, less gigs etc., Cuttsy left.

F: And the scene slowly died. We toured Belgium and Holland in Feb. '90. That was a raging tour.

R: A month later Liz left.

F: Due to schizophrenic tendencies. And no, that isn't the name of a new band. (Laughter)

A: Don't say that. She gets upset. She fell out with me for months 'coz she thought I told everyone she was schizo.

D: That was me! I told everyone. (Laughter) (Moving swiftly along)

R: Andy joined in May or June last year.

A: My very first band.

F: Yeah, the first gig we played with Andy he had never even rehearsed with us as a band.

R: I just taught him the riffs.

F: We hadn't practiced in about 5 months.

R: It was with G.B.H. and we blew them away! (Laughter) We did! We blew the fuck out of them. Which is good 'coz we're well into G.B.H.

D: Not me.

F: Yeah, but you listen to Doris Day and Rolf Harris. (Laughter)

D: We're missing a Doris Day film right now.

MRR: So what about a tour?

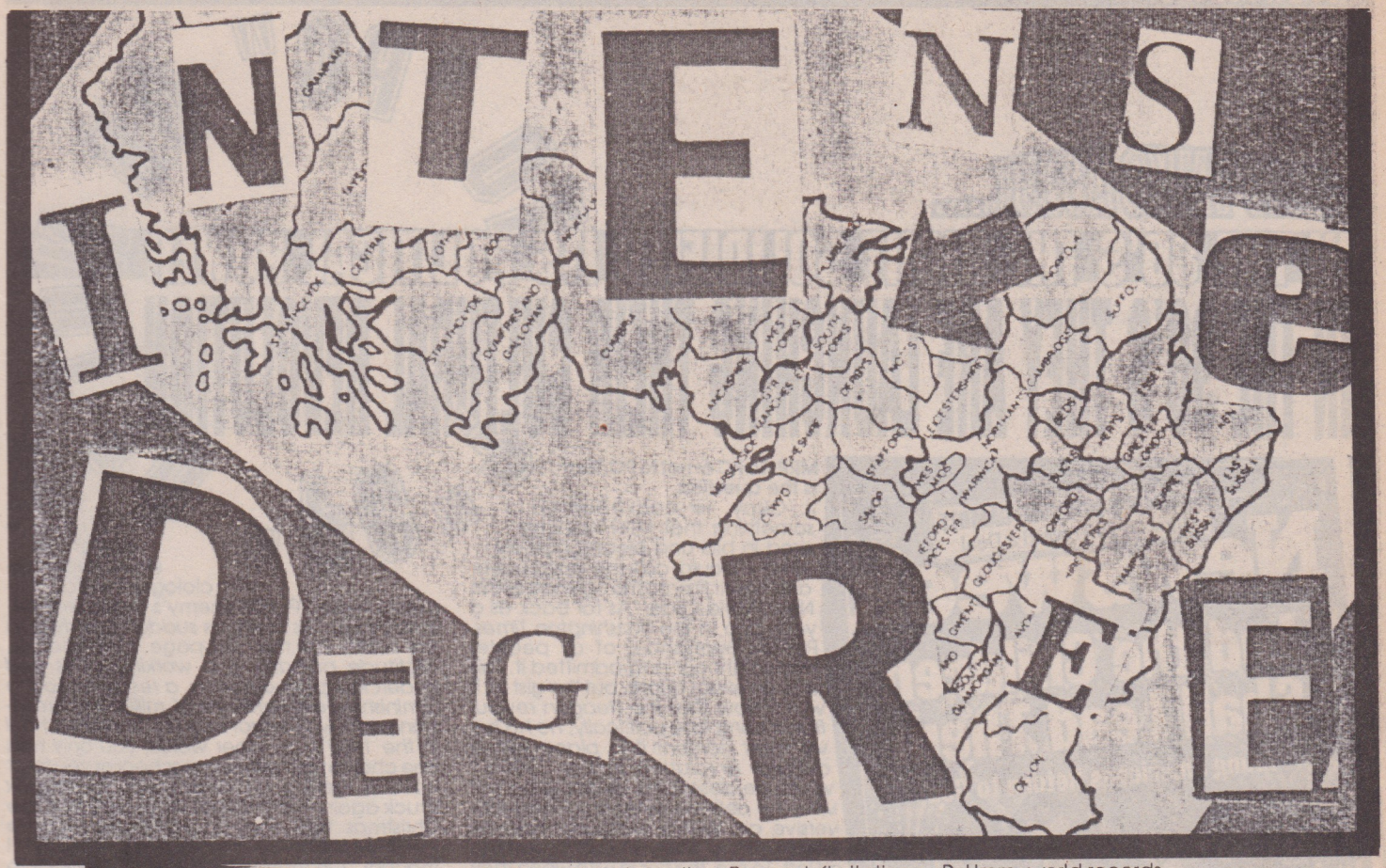
R: What about some gigs?

F: Touring Europe again would be great. Someone should get in touch and help us out. Bands like Concrete Sox and Doom are reforming and playing the continent. E.N.T. are touring the states and Canada, lucky bastards! Something we'd like to do one day, wouldn't we?

D: Yeah, preferably a Thursday! (Laughter)

MRR: What type of gigs do you enjoy playing the most?

D: Small ones.



R: Gigs where there is something between the band and the audience, cooperation.
MRR: What, like spitting and stuff?
F: Yeah! And throwing money at us. I like it when there is a good thrashin' crowd and everyone's having a good time, playing with bands that haven't got an attitude problem, mentioning no names....
R: We could write a list of those!
F: When things gel and there's that special "buzz" to the atmosphere. It's also nice when some kind person flows the joints just before you go on and play... so when you're up there your brain is scrambled! Just kidding folks, remember just say NO! (laughter)
R: It's hard to put so much into it if the audience is lame.
F: I suppose it's harder for you being up front.
D: Doesn't bother me.
F: That's because you have your eyes shut. (laughter)
D: Yeah, with the words written on the inside of my eyelids! (more laughter)
MRR: What's the worst gig you have ever played?
A: The one at Masons, the audience was into us but boring.
D: I enjoyed that gig.
F: That's coz you were whizzing! (laughter) Our worst gig was that ULU showcase with Napalm Death, E.N.T., etc. We just got the bummest deal, the security people gave all the bands except Napalm real aggrevations. We were forced to play 20 minutes before the doors opened! It was ridiculous. All the other bands sympathized, probably 'coz they were shit on, too. It was bullshit.
MRR: O.K. So what sounds are you all listening to at the moment?
D : The Power Of Lard, Chumbawamba, Pouges.
R: I played the first Dag Nasty LP this morning.
A: The Pouges.
F: Oh god, not another Pougey! (Imitating Pouges beat) "bumtit bumtit bumtit, Oi just drank sum Irish Whiskey bumtit bumtit bum. (laughter)
MRR: So what was the last record that you bought, Frank?
F: Err, "Wait A Minute Mr. Postman" by the Carpenters. (laughter). I don't care, I like the guitar break at the end. Santana's my latest listening at the moment, until next week .
MRR: Right, so what's your favorite possesion?
D: My lego. Space Lego with flashing lights.
R: My guitars.
F: Shithead! I was gonna say my drums!
A: I was gonna say my bass.
D: OK. My larynx! (laughter)
F: My skateboard, that gives me hours of fun!
A: Still my bass!
D: My favorite possesion is the one in "The Exorcist"! (laughter)
F: Come on, you should have said that quicker, Dick, you have to be sharp.
A: We can edit.
R: (Thinking aloud) God... Favorite possesions.
All: Shut up! (laughter)
MRR: If you had one wish what would it be?
R: Oh my god, I don't know... To be liked. (Absolute fits of laughter)
F: Liked! What, you?!
R: No, not personally, the band. To be appreciated more.
D: I wish I had some beer.
F: I could be a hippy and say everlasting peace for all and say... enough money to keep me in cymbals.
A: I wish I never had to work.
D: You don't. (laughter) Your wish has come true!
MRR: If you could be in the Guiness Book of Records, which record would you hold?
D: One of ours, to advertise it!
F: Mine would be "Person who can stall the pass round the pipe longest at a bong party". I think a few of my friends can agree with that.
A: Longest time unemployed
R: Umm, world records....
All: For fucks sake!
A: Most indecisive person, that's Rich.
MRR: What's your favorite word?
A: Smart.
R: I like egg. (laughter)
D: Dapper.
F: (after a long time) I use so many I can't choose: err, fuck, twat, bollox, shit, crap. I dunno, ask a different question.
MRR: What influences you when you play live?
F: Drugs! (laughter)
D: Yeah, that's me, drugs and alcohol.
R: Myself.
A: Depends on how well I can hear his guitar. (laughter)
R: The audience. If the crowd acts like vegetables I don't feel like jumping around much.
F: I think what influences me is suppressed anger, tension. It's a pure adrenalin thing to me.
D: That and being able to appear in public in just your underwear! (Much laughter)
MRR: I've run out of questions.
F: This is too much fun to stop now. Keep us talking.
MRR: You think of a question.
F: OK., what's your socio-ecological comment for today, Dick?
D: Erm....
F: Andy?
A: They shouldn't shut off licenses on good Friday.
F: Rich?
R: Is it true about Nancy Reagen and Frank Sinatra? Anyway, what's your comment?
F: Fig roll stains never come out.
I.D. would like to thank Ken for helping us out, anyone who bought our EP, MRR, and everyone who has helped us out. Keep in touch. Intense Degree/17 Wood St./Mansfield/ Nottingham NG18 1QB/England. The Intense Degree "Released" EP is available for $3 US/$4 Earth from Sound Pollution Records/ PO Box 17742/ Covington, KY 41017 USA.

JELLO TALKS ABOUT.....

IN THE 80'S THE RIGHT SOLIDIFIED ITS POLITICAL POWER

IN THE 90'S THEY ARE LAUNCHING THEIR CULTURAL REVOLUTION

TO "PC" OR NOT TO "PC"?

MRR: To PC or not to PC, that is the question.

J: Okay, to backtrack on something that MRR has covered in bits and pieces, namely what I would call the culture war and how it fits into the agenda of the New World Order. As far back as a year ago in the *Washington Times*, Patrick Buchanan, of all people, came right out and admitted it. This isn't an exact quote, but the gist of it was, *"Now that the Reagan revolution is complete politically, ho ho ho, we must cement it in place with a cultural revolution in the 1990's,"* which he described as stamping out what he defined as the smut and subversive art, which of course encompasses almost every kind of interesting art left. To me, this ties in with when they start censoring a few records, photographers, books, or adult videos, and by the time the Gulf War rolls around, it's right down to censoring our access to information itself and getting people to blindly follow down the road of yellow ribbons. In the meantime, seizing the Supreme Court and seizing what to do with women's bodies, etc, etc, is not enough for these people; not enough for the religious right or far right or whoever. They want it all. My first exposure to the so-called anti-PC movement was blundering into an issue of *Newspeak* (sic) magazine... let's backtrack, because this ties into an earlier issue, too. Around the time of the push against rap, using 2 Live Crew as a way of painting rap as the Willie Horton of American culture, even more dangerous to our youth than terrorists or their own parents or whatever. Around the time the push for bills for labeling records came out, even *Newspeak* (siccer) got into the act, first by letting Tipper Gore and Susan Baker run a guest column in the "My Turn" section blaming the "wilding" rape incident in Central Park on Run DMC and Tone Loc, claiming that because one person who allegedly helped commit the crime was singing one of their songs on the way to jail, therefore it was their fault. It was a really low move to take advantage of somebody else's pain. Later, on the record labeling front of the culture war, *Newspeak* (siccest) struck again with the cover issue, March 19, 1990, "Rap Rage", with Tone Loc again on the cover popping his eyes Amos and Andy style. But what they really were after was what they called the "culture of attitude". Young people are not supposed to have any attitude; they are supposed to do what they are told and, for some reason, everyone will be happier and have a better world. Then this article presented a supposedly sociological study, impartial news—Public Enemy's music was described as: *"As scary as sudden footsteps in the dark"*. On the next page, they said this, *"Attitude primarily is a working class and underclass phenomenon, a response to the diminishing expectations of millions of American youth who forgot to go to business school in the 1980's."* In other words, you only had one choice: go to business school or you must have a fucking attitude. Later, *Newsweek* struck again. Here we get to PC. Right before Christmas 1990, they had an issue, "Beware the Thought Police, Watch What You Say". I thought "Oh maybe I'll finally give money to Newspeak, maybe they're finally going after Jesse Helms and Donald Wildman and Tipper Gore and all of those people. But no. This is what they defined as the new thought police: *"Plunk down a professor from Princeton, say..."* you know nice private East coast school for people with money, *"...in the University of Wisconsin at Madison..."*, eek, a public school, *"...show him a student in a tie-dyed t-shirt..."*, oh my God, how thought police can you get, *"...with open-toed sandals and a grubby knapsack..."* what, no briefcase, no purse for the women? *"...dangling a student union..."* whoops, student's unions, that's pretty thought police, *"...student union issue, environmentally sound, reusable red plastic cup...."* what, no styrofoam? *"...and he'll recognize the type instantly. It's..."* quote, *"PC Person"*. What they defined a PC person as being is somebody who wants more than a white male supremacist version of history taught in universities and public schools. Any sort of racial or sexual sensitivity classes fall under the category of being overly politically correct. They're claiming basically that people are now being forced to think the way of these people or get kicked out of school, which is ridiculous. I think what hits the nail on the head of what they're trying to push here is like the person they highlighted as a hero in the sidebar by the name of Theodore Hammeral?. Quote, *"I feel that an American student should know American history before he or she turns to Afro-American history or Asian-American history"*. In other words, those are separate categories that people should not be required to learn. We should stick with "Columbus discovered America" and it was okay for cowboys to quote, "pacify the Indians". They go on, inside some of these articles, to say that it's okay for frat boys to hold up cards rating women on sexual desirability as they walk through campus, or that it's infringing on somebody's freedom of speech to discipline them for writing "nigger" on some-

body else's dorm door. But if you try to get the people holding up the cards or using the racial slurs into any kind of sensitivity classes, that's thought police.

MRR: What else?

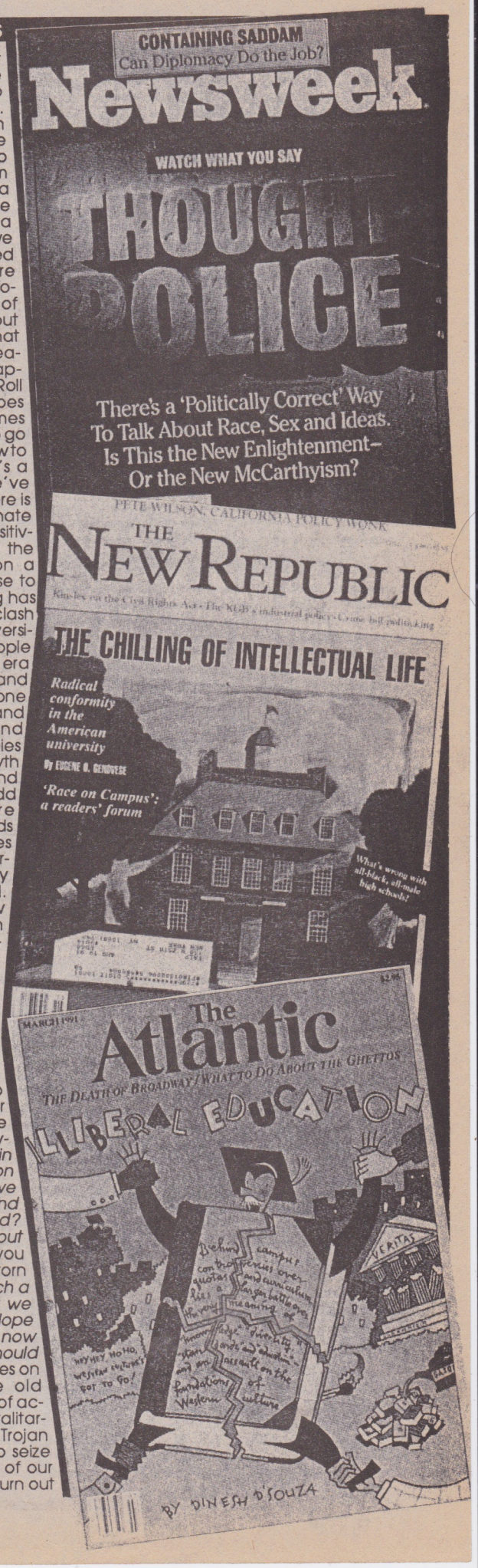
J: Another thing they say is cause for alarm is, quote, "*An overwhelming proportion of our courses are taught by people who really hate the system*". In other words, a group of people who have chosen to work within the system and teach at universities, who came of age in the 60's, are now right at the point where they're eligible to get lifetime tenure for their professorships. The last time this sort of difference in thought occurred was in the early 1950's, and reactionaries were able to run a lot of them out of their jobs due to the McCarthy era Red Scare. That's what I think they're trying to do here in a lot of cases. Not to mention making people who don't necessarily want a white male supremacist curriculum in the schools afraid to speak up. I also thought it was interesting that the same person who was given the cover to be the main writer of the PC story, Jerry Adler of *Newspeak*, also wrote the "Rap Rage" story. In both cases they were presented not as a guest column or guest opinion or a grumpy George Will column at the end of the magazine, but as impartial news. Now there's been a book hyped onto the bestseller list by the Heritage Foundation, and we'll put the word "scholar" in quotation marks, by the name of Dinesh D'Souza. To me, I think this ties in with the attack on the idea that young people or anybody should have any kind of "attitude", and speak up or try to change things. You know, if you're trying to recycle and use a reusable cup, you're somehow part of the thought police. Which is ridiculous on the surface, but it has trickled down to people on campuses. I was riding back from a show I did in Arizona on an airplane, and it was filled with jocks and their female 'pets' in the seats behind me. I overheard them talking. They began talking about people who were and were not PC, and how icky PC people were. One girl said, "Yeah, I knew this guy in one of my classes, he seemed like a really cool guy, but now that I know he's PC, I don't want anything to do with him."

MRR: Hmm.

J: So the stereotype is in place, and in some cases... let's not say has resulted in violence yet, but it might. After all, D'Souza used to be the editor of the *Dartmouth Review*, a far right wing paper at Dartmouth which was accused of blatant racism many times, helped run a black music instructor clear out of a job there just by harassing him to the point where he got out of town, and have been alleged to be the people who were using baseball bats to beat up people who set up shanty towns to protest US investment in South Africa. In other words, thought police tactics are okay for their side, but not for this side. Granted, some of the examples they use as far as the so-called politically correct are getting a bit ridiculous. Some of them I can't agree with. I've always had a problem with people on either side who are anti-humor, anti-sex, anti-love, and anti-thought. On the surface it does seem corny to me to have to change the spelling of "women" to "womyn", and every five years having to change from "colored" to "Negro" to "Black" to "Afro-American" back to "Black" and now to "African-American". But the more I thought about it, the more I realized it doesn't really hurt me that much, and if it means that much to the other person, why not just do it out of respect? Respect among human beings, to the point where they can communicate and be friendly to each other, is the last thing the New World Order wants.

MRR: Do you think the left sets itself up for this kind of attack?

J: In a lot of cases, yes. I've been a target of many people who thought I wasn't politically correct enough, just like I've been the target of people who thought I'm too PC, so to speak. Hope Cooney reviewed my album with NoMeansNo in MRR saying the lyrics were "very PC", and I had no idea whether she was putting them down or whether she meant it as a compliment. As it turned out, she meant it as a compliment. But it is a loaded term that, up until last year, we in the alternative underground used to make fun of people who were slightly too rigid or too narrowly focused, even if they meant well. A lot of times, these people do mean well, but I think there's no better incident that hits it on the head about how unreasonable it can be than what happened between Maximum Rock'n' Roll and KPFA. So it is touchy, and it does violate what people may sometimes hold dear. The idea that you have to go back to kindergarten just to learn how to talk to the opposite sex, but there's a reason for that. It's because we've backtracked so damn bad that there is such a sharp rise in racial violence, hate crimes... somebody needs some sensitivity training when 3,000 people at the University of Massachusetts go on a "nigger hunt" after the Red Sox lose to the Mets in the baseball. Something has to be done. Part of it, I think, is a clash among the people just entering universities now, who are of two breeds: people who came of age in the Reagan era with the values of greed, selfishness, and blaming all your problems on someone else, skin color being easiest of all; and on the other hand, the sons and daughters of people who were hippies or lefties in the 60's. The popular myth that the yuppies are the sons and daughters of the hippies does not add up mathematically; those are Eisenhower kids' kids. The hippies' kids are just now entering the universities and tasting a lot of the same garbage that their parents thought they had gotten rid of once and for all. Again, the last thing that the New Order wants is a second generation of potential activists to actually figure out how it's done and how it can be undone. One of the targets, I think, are the instructors; they would dearly like to get rid of is people who were there during the 60's, who have a different historical perspective of the Vietnam War and on the resistance of the time than the New World Order would like us to know. The kind of things they run, for example, are all those articles on the 25th anniversary of Woodstock saying, "*Boy, this sure was stupid, sitting in the rain and the mud, grooving on peace and rock n' roll when we could've been making money and babies. Aren't you embarrassed? Don't you hope your kids never find out you ever smoked pot?*" So now you have the situation of some parents torn between saying "*Yeah, we had such a great time. I met your mom and we were out partying and smoking dope and dropping acid in the 60's. But now that you're about that age, you should just say no to drugs.*" That's what goes on internally. I think by doing the old Orwellian tactic or neo-Nazi tactic of accusing the other people of being totalitarian or of being thought police, it's a Trojan horse for the real thought police to seize what they already haven't ruined of our educational curiculum, in order to turn out



another crop of Hitler Youth.

MRR: It seems to me that it is not enough to deflect these things at the level that they are occurring while the society at large continues to vote for conservative candidates and there are conservative Supreme Court justices being installed. It seems that maybe people can overcome their apathy enough to oppose these things at the most immediate level, but because of their disbelief in any kind of political change through electoral politics, they will fight immediately but will not attempt to neutralize this on a national scale.

J: That is partially what is known as thinking globally and acting locally, especially if it is something tangible that you the individual can do. I think that one thing that prevents people from getting involved is that it looks too damn hard and even if you read news items that tell you what you want to hear and you agree with them it still looks pretty damn hard and horrible and hopeless. But everybody has got to start somewhere, be it carrying around a cloth bag in their back pocket so they don't have to waste paper and plastic and trees, or getting their local music venue to recycle their bottles and cans. It is better than nothing. And once you do one, you do more and it becomes more or less painless. If you have five people doing stuff it's a lot easier than one. But that doesn't really answer your question.

MRR: No, I feel that a lot of the cynicism and apathy of a lot of young people is well justified; at the same time it is something that enables the Right to continue launching this kind of campaign.

J: Oh yeah, I do think there is a very healthy distrust of leaders by young people. The sad part being somebody that could actually get shit done may be reluctant to present themselves as a leader for fear of losing all their friends in the process.

MRR: Do you encourage people to also try to deal with the electoral world?

J: I have wrestled with that for years because I went on a vote strike for a long time because I was so fed up with...you have two choices, Reagan and Mondale, or Feinstein and Kopp, etc, etc, and I said "What is all this shit." Frank Zappa, among other people, talked me back into it by pointing out that, granted, you are going to get some seriously fucked corporate whores and bozos on the national level and having to vote between Feinstein and Pete Wilson, and then run to the nearest toilet in the gubernatorial election is pretty distasteful. But local grassroots ballot initiatives and smaller offices do make a difference if for no better reason that the New World Order types don't necessarily have time to police them all. It felt so good voting against building a baseball stadium for the San Francisco Giants and leveling Alternative Tentacles and Mordam to the ground in the process, how could I say no? That was even appealing to the Reagan-era greed in people, and got them to vote for reducing the auto insurance rate in California. Acting locally and voting can make a difference, especially keeping bible thumpers off the school board and from controlling student bodies and how student funds are spent in universities. A lot of people who bring me into these places have just gotten off their ass and snagged themselves a slot on the student activities board because hardly anyone wanted to be on that board. They would rather go party or join the Young Republicans. If you get involved in something like that eventually you have a say in who gets booked. This may not affect the class curriculum directly but it sure affects what kind of brainfood people are going to be fed during their non-classroom hours. I can't very well tell people not to vote when I, (in bringing back the story of the mayoral campaign) in order to run for mayor and sabotage the whole election in San Francisco, had to first be registered to vote. Doc Dart of the Crucifucks came in third in Lansing, Michigan and even forced a runoff where the mayor had to give him concessions in order to get his endorsement. And Bob Barley of Vinyl Communications ran in Chula Vista and may have gotten a seat on the planning commission as a result. I don't know for sure. He doesn't know if he wants to take it or not.

MRR: It seems like, as long as they can continue to appoint Supreme Court justices that are setting the whole tone ...

J: Legislating from the bench is what they're doing, in spite of what Bush says about how bad it is to be legislating from the bench. Well, that is why acting locally can help get around that. They may say it is ok to ban abortions, but that doesn't mean they are forbidding people from legalizing them at the state or local level. The abortion issue has been played better by the Right for years. It got Reagan in, after all. Now even someone as horrendous as Pete Wilson came out pro choice because he was afraid of losing all the people who happened to be registered Republicans who happen to like to fuck. The sad part is this may have to get even worse before people react enough for things to get better. This may actually mean rusty coathanger clinics and people getting dragged out of their bedrooms and put into drug camps before people finally get so mad...before they are mad as hell as they are not going to take it anymore. Generally, all across the board, even with the people who were suckling up to yellow ribbonism, they are very frightened inside and know this country is falling apart. Unfortunately, they have been taught by television to expect somebody to hand them a magic solution to it, which a lot of them see as law and order. I think the reason that law and order is being pushed so much is that TV and yet another round of magazine covers pushed how great the Gulf War was. Now we have post-war nostalgia less that half a year after the war was supposedly over. This shows how desparate they are for a smoke screen and how frightened they are at the upper levels of people rising up like they did in Romania and the Philippines and in Czechoslovakia and East Germany. If they could overthrow Ceaucesceu, can you imagine if Americans got that mad. Especially if the people on the other side realize that the main reason we have such a bad crack problem is the American Government. There is hardly any crack in Canada, but they don't tell you that down here. What would they do if all these people yelling death penalty for dope dealers realized that our president might end up being first in line if that law was applied equally to everybody. They are sandbagging right now, building up further great walls around their power, not just in the third world but third worldizing the United States, where old money families have more and more of the money and you sedate the middle class with just enough toys, and a massive growing swarm of outraged poor people are kept in their part of town at gun point. The Supreme Court came out with a ruling right after the Rodney King video hit the fan that okayed admittance of coerced confessions from people during criminal trials. In other words, don't beat the crap out of people by the side of the road the way the LAPD did, take them down to jail and beat them up and kill them like they did in Richmond. The more I see this kind of blatant Nazi and Soviet propaganda-style techniques being used, the more it shows desperation on their part because they know the lid is about to blow. I get less discouraged when I realize that while people nationwide claim the anti-war movement was a huge failure, look how fearful Bush and the Pentagon were of it before it even happened. That whole war was conducted not out of fear of what Saddam Hussein's army could do but what an anti-war movement in this country could do. The fact that they made it look like they got it over so damn quick before the body bags began to come home, even to the point of forbidding soldier's families from holding funerals for their dead kids for fear a reporter might print it in the paper or, worse yet, they might add up the body count around the country and realize Bush lied again, just like he did in Panama. The

whole thing was based on the morbid fear of the people's attitude towards a real dumb war. The reports in San Francisco, when 200,000 people showed up to protest...that was as many as they ever had for a rally against the Vietnam war and that took eight or nine years before they had that many people. In this case it took eight or nine weeks. It wasn't just in San Francisco, everywhere I've been around the country since then people say, "Oh yeah, there were a lot of people in this town that went into the street that night." Even in little logging towns in California, people were in the streets protesting the war. Maybe a week or two later, you might have seen a yellow ribbon on the antenna of their car, but there is always a chance there was some intimidation involved. For example, losing your job at work, or in the case of San Diego, getting a brick through your windshield if you didn't have a yellow ribbon on your car antenna. Some people had fun with the yellow ribbons. I noticed in Canada and later in San Diego people splattered the big ones with red paint. In San Diego, it was just in time for the victory parade so all the people marching down got to see all these bloody ribbons everywhere they went. Another funny one in that regard was Bill Mandel's column (*SF Examiner*) about watching the coverage of Schwartzkopf's welcome home parade in Tampa, Florida. All the propaganda was, *"Boy, they are gearing up for having to handle half a million people on the streets of Tampa to welcome Schwartzkopf home."* Mandel reports that there was only five hundred that actually showed up. Even if he missed a zero or a couple of zeros in a typo that is still way lower than they expected to the point where the people covering the parade Rose Bowl-style had to keep tightening their cameras on Schwartzkopf to make it look like there were a lot of people there.

MRR: What do you think about the rumor that Frank Zappa may run for President?

J: I would scrutinize his views on how to run an economy before I totally support him. He is a friend and I generally really respect what he does but I've also gotten the sense that he and I wouldn't agree in some areas.

MRR: You could be vice president.

J: I don't think I am old enough yet. *(laughter)* Why be vice president when I could be Secretary of Defense and fire the whole Pentagon in one day. Here is a quote from George Bush that hardly anyone has reported on. *"I don't know that atheists should be considered as citizens nor should they be considered patriots."* George Bush , as quoted in "The Bill of Rights Status Report, Free Inquiry Volume #8, #4 Fall, 1988 Bush on Atheism". If you notice how little they report about Bush's religious views, which makes me fear the worst in his case, since he is such a bloodthirsty sadist about everything else. After all, one of his confidantes is James Baker who has been reported to be the desired heir to the presidency. If Baker gets in, it will be worse than if Pat Robertson got in. Baker and his wife are hardcore Christian supremacists. There was fear, even within the upper echelon of the White House when Reagan was president since he was all into the Armageddon and reconstructionism, what if one day he decided he was the antichrist and pushes the button. Since the antichrist is not necessarily portrayed as a negative figure in the bible, I could just see Reagan saying, *"Hey, I am such a great actor and have been able to fool people into putting me into movies, letting me run the Screen Actors Guild and selling the union down the river, then I could become governor then president, why not the antichrist too? Think of what it would do for Nancy's ego"*. Here's another one. This is a newsletter from Reverend Tim LaHaye, about who is to blame for rape: *"Add Hollywood, TV smut peddlers, obscene videos, gutless politicians and the 'uninvolved Christians' who either don't vote or aren't even registered' and who 'never get involved in politics'. Just 10% more Christians participating in elections during the past ten years would give control of the House of Representatives and the Senate to people committed to traditional values"*. That is what we forgot to finish on is... Now that the Supreme Court is hopeless, the ACLU (the American Civil Liberties Union) is changing their strategy to make people at all local levels of governments and state governments accountable for being pro or anti choice and on down the line they actually see a whole bunch of state initiatives trying to rectify the damage done by Rhenquist and the New World Order. Some impoverished states should even consider becoming bigot-free zones or pro-choice zones. Think of what it will do for the economy if people are flying in from all parts of the country to get abortions done. Look at it as a simple business opportunity. After all that is the only thing New World Order Americans seem to understand.

MRR: What else should we keep an eye on?

J: John LeBoutillier, who is now listed in Fairness and Accuracy in Reporting's new bulletin as being President of Accuracy in Academia. I will read the whole paragraph and see how much you want to use. "This critique of the politically correct was fathered by the writers on the establishment Right, notably Allen Bloom's book (and if you want a great Bloom quote refer to my 'High Priest of Harmful Matter' album, the very first thing on side one), *The Closing of the American Mind*; Roger Kimbill's book *Tenured Radicals*, and most recently Dartmouth Review editor turned Heritage Foundation scholar, Dinesh D'Souza, with the book, *Illiberal Education*, which made it on the best seller lists almost immediately after it was released in newspapers owned and operated by right-wingers like Rubert Murdock who will often put things on best seller lists before they are released if they have a financial or political stake in the contents. Everybody else is buying, therefore you should too. OK, the next sentence, here, *"It was nurtured by such organizations as Accuracy in Academia (an offshoot of Accuracy in Media) whose chairman, John LeBoutillier and several board members were members of the World Anti-Communism League*, an organization that, as Sarah Diamond reports in Z magazine February '91 (as well as what I have seen in Covert Action Information Bulletin), *"One of the most important coordinating bodies for death squad activities in Central America and elsewhere."* That is what frightens me the most about the New World Order is when Bush was CIA director, he helped coordinate and set up some of the most horrible death squads in Chile and Argentina, Guatemala, El Salvador, Philippines, the shah's Iran, you name it. He either help set them up or helped keep them going. He seems to have a real fondness for that kind of oppression and systematic murder of people who don't happen to agree with him. Judging from how the 'education president' and governor Wilson are cutting school budgets, cutting out social services and trying to build more and more prisons at the same time cutting funding for rehab centers of the so-called drug war, this indicates to me that the agenda here is to turn America into another banana republic, Third Worldization of the United States. They are just seeing how much they can get away, seeing if people will tolerate dynamiting the car of Judy Barri and Darrell Cherney from Earth First! Will there be public outcry or won't there? And if not, let's just do it to somebody else. I wonder what Abbie Hoffman would have to say right about now? One of the things they least want to remember about the history of Vietnam in the '60s was how much fun it was resisting. What a great kick in the ass, you could go out and hit the street, fight Nixon, work for civil rights, environment, feminism, and meet cool people at the same time that you wouldn't meet if you just studied and went on and worked in an office. You will notice there is a direct correlation between the decreased amount of people hitting the streets having fun resisting, you will find more and more ads for phone fuck numbers because people are so damn lonely.

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So here it is ! An interview with Toronto's latest hardcore sensation; One Blood ! After many weeks of delay, I finally got my chance to chat with these five friendly beings. For those who don't want to know, the One Blood arsenal consists of Stephe Perry (Vocals), Paul Abrash (Drums), Omar Sheriff (Guitar), Adam Payne (Guitar), and Jim Ware (Bass). The band has existed in this lineup since January of 1990. From day one, they have gone through two singers, a bassist, and various other headaches. Still quite active, One Blood continues to tour various cities throughout Ontario, offering their brand of tightly executed melodic hardcore with lyrics that'll make everyone "Turn On!" So read on.

MRR: What gave you the "kick" to start ONE BLOOD?

S: The "kick" was looking at the hardcore scene and saying "Man, there is nobody singing about politics anymore." That was my personal thing.

O: For myself, I just wanted a forum; I had a lot of music in my head and most of my attempts at forming bands had been pretty unsuccessful. It was a chance to play my music.

MRR: Why the name ONE BLOOD and what does the name ONE BLOOD mean to each of you?

S: The name ONE BLOOD came from a single that a reggae singer, by the name of Junior Reid, put out in 1989. When I was in Jamaica it was the number one hit and so I was hearing it everywhere. It was in my head a lot and plus he was one of my favourite singers. The concept was to concentrate on the human race. He goes through the song listing off a number of different types of people,.....religious, ethnic, racial, and other backgrounds and basically the emphasis comes back on the human race. We are ONE BLOOD. That' s the concept behind the song. When I came back, the band wanted to change their name, so I suggested it and they liked the idea because it represented us and so the name stuck.

MRR: What does the name ONE BLOOD mean to each of you ?

P: It's a belief in oneness. Looking at people in terms of being a part of the human race.

O: ...debunking concepts of racial superiority, basically.

A: We're all made of the same blood.

S: Our society claims to be multi-racial and multi-ethnic and it is but it doesn' t respect peoples' rights that way and so we are holding people to the claims of their egalitarian aspects of society. Like the principles of democracy rest on equal access and equal opportunity to everything. That's what we are saying. ONE BLOOD is a concept from which you can view people equally.

MRR: What do you hope to achieve both as a band and individually?

O: As an individual, I'm not going to speak for the rest of the band, what I hope to express is to have our say and create good music, interesting music, energetic music and keep topics and issues alive within the hardcore scene. Fight against things that are helping to destroy things that are close to me and things that might not be close to me physically, but are close to me as far as my emotions and my concerns go.

Jim(J): ...within our whithering Toronto hardcore scene.

O: ...not just within the Toronto hardcore scene, but the hardcore scene in general. That's a very big focus for us. Trying to fight agaisnt the whole business co-optation kind of mentality that seems to be very prevalent right now in today's hardcore scene.

S: ...and one of the ways to do that is to get people talking about the issues. What I hope to do is facilitate or be a catalyst in some way for the hardcore scene in Toronto, just locally because that's all I think we have any hope for, for political maturation. Maturing the hardcore scene politically so that we can make networks and see how we all participate in our society politically, as well as other things, socially. Socially, we can do it on our own because socially that is already being done. The scene is pretty much a well developed social network of friends.

MRR: What issues concern the band the most?

S: I tend to think racism. I mean I've argued other things that we should be concentrating on, but racism seems to be our major issue.....and I was just thinking about that today, looking at the number of songs that we have written which pertain to the issue of race, it has to be racism. Even the concept of the name refers to it, so I' d say that we are staying true to the name.

J: I'd like to say capitalism, but...

S: Well racism works within the confines of capitalism.

O: Racism is very much a by product of capitalism.

A: ...and I think racism is about the only thing we really do agree on or come fairly close to agreeing on.

P: I think it's just maybe the larger issue of power. Those who wield it and those who suffer from it. The abuse of power.

S: Racism is the abuse of power, but the dynamics are confined by race. And we talk about it in many ways, from the way history is written to the way colonization has set up the political economic structures that exist today.

MRR: What are your feelings on the current state of the Toronto hardcore/ punk scene?

S: I think it is very disorganized, but I think there is a lot of potential for things to happen. There is a lot of talk going on, but it is just potential until we do something with it.

O: I think, I foresee..... I hope this summer is going to be somewhat of a transitional period.

J: That's what I'm hoping for because there are too many bands that

have dropped out of it when they were doing something really good previously.
S: I'm thinking some people are getting frustrated enough to actually do things. I mean I got a call this afternoon talking about trying to set up some sort of a gig collective.
O: Outside of Toronto there is a lot going on as far as autonomous independent efforts. In Ottawa, in Hamilton and places like that. A lot of people are concerned enough to do their own thing and it's very encouraging.
S: It's spreading, too. Those ideas are being set up, but it's spreading.
O: So hopefully Toronto will see the same thing. I'm hopeful, but not necessarily optimistic.

MRR: What would you like to see and do you have any good or bad experiences about the Toronto scene?

S: What the good thing to be would to have this promotion collective start up because.....a lot of our bad experiences stem from the promoter monopoly and if you have a gig collective there is an option.
O: Look at the alternative. You're dealing with promoters who don't really give a fuck about what you have to say, don't really give a fuck about what you stand for, and don't really give a fuck about the scene. Ultimately, all they want is to make that cash. So it's a matter of motivations.
S: Furthermore, you have to know those individuals for setting up shows, however with a gig collective there is a better chance for, at least in the way that it sounds like it is being set up, on a broad based scale of participation, where there is more of a chance that you would know one of those people or know somebody who knows one of those people, so there is a better chance that you would get in touch with them. So it just presents a band with more options.

MRR: In your 7" release you decided to include a booklet on racism. What made you decide to do this?

P: I think we've already answered that in previous questions about how integral the concept of racism is to the band. So it was obvious that if we were going to be doing a pamphlet on anything that racism should be the issue that we were going to tackle. Also we had some concerns and ideas that weren't fully communicated through the lyrics and so the pamphlet served as a vehicle to get our additional ideas out.
S: As we've already expressed that that's the one thing that we can all agree on as being something that needs to be challenged. Also we are made up of members from different ethnic and racial groups and so not only does that make it our common ground, but we love it. That's us. One Blood is us and racism is something that we are all concerned with. We felt that we had to do more than just put out a 7". We had to say something too because as an artist, I don't find the music is enough.
P: Especially when it is recorded that badly.
S: That was also a concern because we worried that everybody would hate it so we wanted people to listen, so we figured a booklet would be a start. When you find out a booklet comes with it you think of bonus.

MRR: Can you elaborate on the song "Just Us" and the ideas that you hope to put forward to your listeners?

S: Well the inspiration to that song was the shooting of Marlon Neal who was the fourth black youth in Toronto to be shot in eighteen months for such ridiculous things as speeding. He went through a speed trap and at the time the racial climate was very hostile. For some people of our society, the idea of the police is someone who protects them, but for others the police are synonymous with the Klan.
O: ...and right now within Toronto that is very much the case among the black community.
S: Not just in Toronto because we are seeing it in L.A. with Gates' boys for beating the fuck out of people for stupid things.....so at the time you had this guy who was pulled over for speeding and then a cop comes up to the car and starts hitting the roof with a drawn revolver. A sixteen year old kid sees a cop with a pistol saying roll down your window and I would have said "See ya'." I would have done the same thing and the cop shot him.
O: They shot him three times in the back.
S: ...and then there are people like my dad who were going on about how the law had been broken. A racist society has us looking at stupid petty things like the law of speeding over fundamental rights, such as being treated like a citizen of our society. He was not recognized as a citizen and that's racist. The song was written after a protest that I was at and I was just inspired by a lot of people speaking out against the police. It was an open forum for the citizens of this community of Toronto and I was really inspired by that and I wrote the song with the intent trying to keep those peoples' words. The thing is the title came from the Premier of Ontario at the time, David Peterson, who was spouting off his tough rhetoric with little action. His line was we need Speedy Justice for this and it just seemed ironic that they were using speed...the speed trap to justify their racism and so to try and reflect that I made a pun of Speedy "Just Us".
The whole idea of using misdemeanors to divide people. It came from that idea of there's no justice it's just us and how people have to start protecting themselves because we are not protected equally under the law.

MRR: In your opinion how does one rid things such as nazi skins and far right groups?

P: Only through violence.
S: Well those people deal in violence so that's the language they speak.
P: I don't know. I think they should be confronted on an intellectual level first, but that usually doesn't last too long given their limited intellects so I think violence should be used if it's necessary.
O: Well what you're saying is that it is necessary. I would agree. You would have to be smart about how you would do it, though to make sure that you don't get your own ass kicked, but that's a short term kind of thing. I think ultimately, in the long term if you want to try and rid society itself of this mindset, I mean obviously it requires a lot of radical changes within the way society is structured, but I think education would play a very large part in it and you have to really get to people when they are young, I suppose, and wean them out of that type of mindset because usually they are a product of their environment.
P: We haven't had very much direct dealings with skins. We had two white power skins who came out to our Peterboro show and we confronted them from the stage. Omar put them down.
O: The ones I confronted in Peterboro were pretty young and kind of just latching on to a trend. That's not an excuse.....
P: Except that I think there are very few people who are a part of the far right who actually have gone through any serious thought about it. They get attracted to a violent aspect of a movement. They are into the nihilism and a lot of it is a fashion thing. Fascist fashion thing.
A: You have to teach them when they are young. Confront them when they are young.
O: Otherwise, if they are denied exposure to another entirely different point of view then of course they are going to end up like that, so that's why I think education is the answer.....
P: ...and it's pretty difficult to confront them one on one because they really only crawl out from under their rocks when there is twenty or more of them. That's the only way they feel safe.
S: Basically, the far right has to be dealt with, like the man says, "By Any Means Necessary," because they are at that level where they are using that same philosophy.
O: I think they deserve to be outlawed. I think the Ku Klux Klan and groups such as that must be outlawed.
S: I don't think they deserve any rights in our society.
O: I mean if a group is going around demanding free speech, yet within their ideal society and their political philosophy they would not only deny speech, but actual existence of people based on something that can not be helped, simply a trait of nature, then how can they be allowed to have that same status.
S: I don't think we should wait for their ideal society because their ideal society.....we have laws that say once you start infringing on other peoples freedoms you have crossed the line. You no longer have the right because you can not respect the right. That's how they live so that's why they should be outlawed. I don't think laws work, but that's the way our society would do it, so practically within our societal confines, I would say outlaw those motherfuckers.

MRR: What are your feelings on the Gulf war and the role of the mainstream media?

S: It's disgraceful to see the mainstream media play cheerleader to the governments that went about killing people. There is no critical analysis. There was no information being dispersed other than what the government's line was and that was to say "Rah, rah, rah. We need a war." If you go downtown today, you'll see lots of people starving and you'll see

the same social issues that have been around for forty or fifty years and they haven't been dealt with. Things like hunger and homelessness. Like George Carlin said, "When the hell are we going to have a war on poverty?"

P: Yeah, I think they've played a couple of main roles that they play in every war. First of all, dehumanization of the enemy, which went on for several months prior, to the start date. And then afterwards, the cheerleading role. I think that's the role that the media plays in any war. Once you reduce your enemy to subhuman status, there is no problem. You can go in and do your surgical strikes or nuke 'em if that's what it comes to and that's basically what's been going on and it's still going on.

O: ...but the media's role overall is like that. They are always setting up a new enemy, a new target, a new anything to take peoples' minds off the real everyday oppression. As long as the enemy is on the outside and not within, the government can justify whatever it needs to. It' s expenditure, it's military hardware.

P: I think the dehumanization of an enemy facilitates nationalism. It's that 'us versus them' mentality that is developed through dehumanization.

O: They even do that within, domestically. It's like a two minute hate, the way they pumped up Ted Bundy's execution. The animal is going to get slaughtered and everybody was like "Rah, rah, rah! Kill the fucker." His face was planted on the front of the Sun and stuff like that and it's like this whole mentality. The media serves to do that. That's its function.

A: They did their job well covering the war. They did what they were supposed to do.

O: What the government wants them to do.

S: Under the guise of a private information service, which then you've got to stand up and say "This is bullshit!"

O: Ultimately, people have to realize that newspapers are a business like anything else and "what you read is what you crave because your wealth is the object of their greed." A little YOUTH YOUTH YOUTH there.

S: ...but the interests are the same because they are both businesses and so the interest is to preserve business within you western confines. In Canada, it's within the Candian status quo. You want to keep your business up there. So your selling papers.

P:....and who are the corporate sponsers and advertisers of papers. The military-industrial complex. And who are the owners of newspapers and television stations.

MRR: Do you think Canada should be a part of NATO? How do you feel about their role in NATO?

P: Our role is pretty minimal. As a NATO committment we've allowed cruise missiles to be tested in this country. That's been low level aircraft testing.....

O: ....over Innuit communities...

P: There's been a disasterous by-product of NATO.

O: The whole psyche that goes towards developing the Cold War mentality. It's used as a justification for military expenditure. A facade of threats to our national security. I think NATO is basically an outdated....No! It never should have existed, really. I don't think there ever was a red threat. It's always served as a useful means for justifying domestic repression and narrowing the political spectrum....

S: ....and now that the US is declaring a 'victory' over this cold war, they should dismantle it because it's over, supposedly. I know I'm playing naive here, but I'm asking the US to live up to their claims.

O: Okay, it's not just the United States. Granted the biggest advocate of it is the United States, but the threat is gone in Europe and the Berlin Wall is crumbling, NATO is superfluous. It's useless.

MRR: So I guess it's symbolic....

O: It's symbolic to certain people and a certain mindset...of a cold war, hawkish, right wing menfality. It's not something based in reality. It's a waste of money that could be going to feed people who need it.

MRR: Does the song "Mid 20's Crisis" relate to your experiences growing up ?

P: I think it was about coming out of university, expecting that the world would be at your feet and finding out that a university education was no guarantee of a job or success.

S: It talked about the frustrations of a transitional period in my life and for me that was an educational one,...from coming out of university. So when I finished up, there I was sitting there going "What the fuck was this useful for?", and I know you (Spencer) felt it too, asking me "What am I going to do next year?" It was a position I felt forced into. I wanted to keep enjoying life. I didn't want to be a slave, working for some corporate thing. I wanted to be part of the leisure class.

MRR: How do you feel about voting? Do you favour the fact that in Canada, we have one person/one vote even though all governments tend to be the same?

P: I think your question answers the question. You can't really change the system from within.

O: I think voting is just something that is...it is a little thing given to people to make them feel as though they are making a difference...

S: It's a token symbolic gesture of democracy, which is a bunch of shit.

J: It's more like an elected dictatorship.

O: I think there could be definite reforms made to the electoral system, but it's not going to change the fact that essentially it is a farce...

S: ...and it doesn't represent the people.

O: A way to get a true spectrum of representation you would need to outlaw private contributions and every party in Canada should be alloted a million dollars of tax payers money to run their campaign during an election and then I think you would see some pretty different election results because it's a matter of access to the media. That's why North American democracy is essentially a farce because the rich buy up the political system. They buy up the exposure so that people don't get a chance to see the others running.

P: It's a democracy for the rich.

S: That might work, but if you did that the system might reshape itself to counter the effects of the changes, but it is certainly one thing that has to be done.

MRR: What are your feelings on the Quebec seperatist movement in this country?

O: I think basically on an international level and from the few times that I have visited Quebec, I think Quebec is perhaps one of the more lively and entertaining places and culturally has a lot more going for it than Anglo Canada and the bars are open until three.

J: If you were them would you want to live here. No way.

O: What can you say. If they want to go, they want to go. That's ultimately it. But there is a lot of issues like native land issues that are going to have to be resolved before that happens.

S: The interesting thing is that historically and culturally they have claims to leave because they have been taken advantage of, but what Omar is saying is that 90% of the land is still under dispute with various native communities that has to be resolved before they split. The land is still native's, it's not Canadian.

O:...but personally I don't think I would like to see it happen. I think they add an element to Canada which I think is good for whatever "good" means.

S: Basically what we are saying is we like Quebec, but we want to respect what they want to do.

MRR: How do you feel about the current recruitment of punk/hardcore bands by major labels?

S: Basically, the music industry is hurtin' and they are trying to find other ways to turn a profit. One of those ways is to co-opt music scenes that are fairly active in doing something. You've got a music industry that has to diversify in order to survive.

O: Trying to diversify and ultimately monopolize, which is the basis of all captilalist business, really.

S: So it is trying to destroy what we have going here.

J: I think that is true about what you just said, but what do you think about labels like Touch'n Go who aren't huge, but they put out great music.

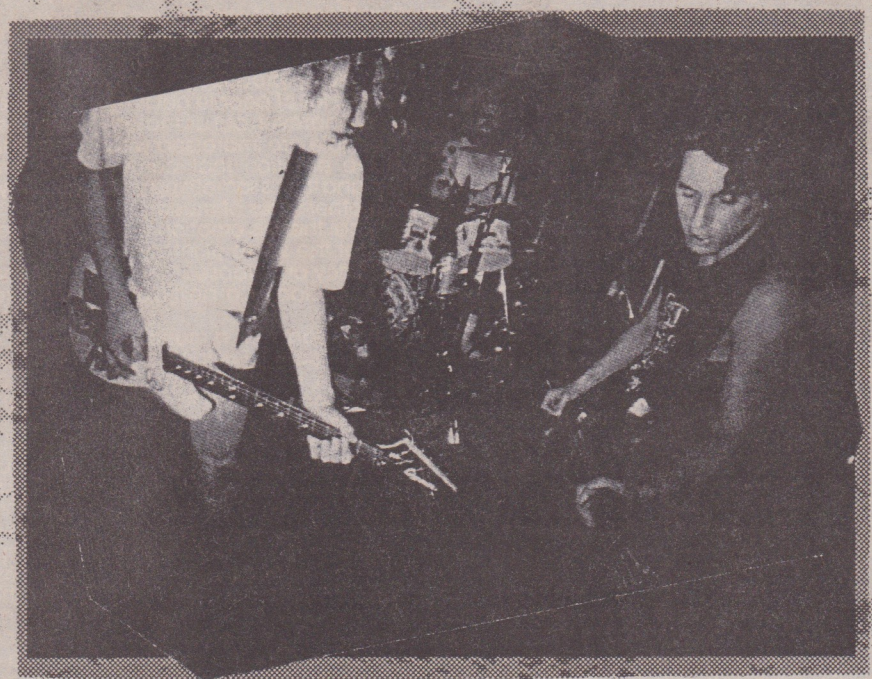
O: They are not a major label. They are a big independent and ....it's a matter of what you mean by a major? You like 'em because they put out great music, however if their practises are such that they go against your own personal beliefs, do you feel personally that it is a label that you would want to support. It depends on how seriously you take your own beliefs.

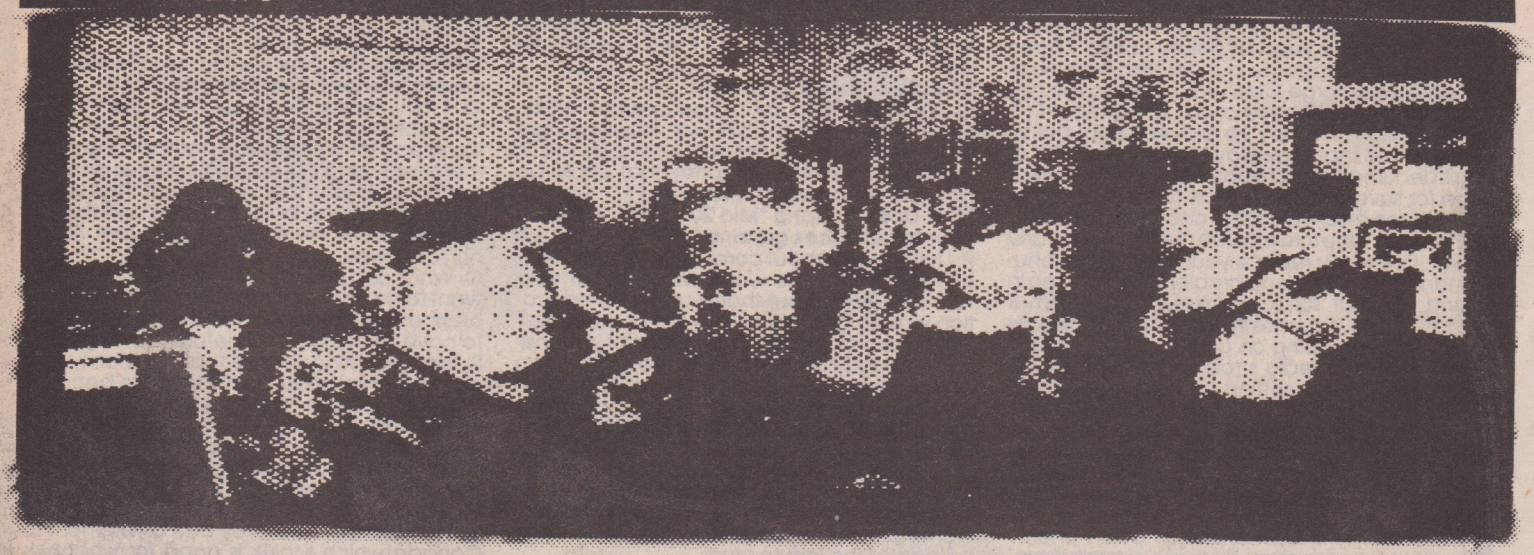
J: I don't think they have put out a bad band ever?

O: Yeah, maybe not a bad band, but it's a matter of...when you are aware of how a label functions and the kind of practises that they engage in maybe they are shady, maybe they operate just like any other larger label. Would they operate like any other capitalist business and wouould they treat their music just like any other commodity! You are going to have to ask yourself "Do I want to lend my support to that concept and keep the wheel turning?"

J: I support them because they don't really seem to be too business oriented.

O: Yeah perhaps they don't seem to be too





business oriented, but upon further investigation....I don't know either,.....they are a much smaller degree compared to Warner Bros. or Capital.....

J:...but what was he saying about Caroline.

P: Caroline is a subsidiary of Virgin. I don't think Touch'n Go is a subsidiary of anyone, but that is not what we are talking about. We are talking about the big seven.

MRR: What about Earache? *(loads of laughter)*

P: The big eight.

MRR: They are not connected yet, but Combat is sort of distributing stuff for them. Combat is hooked up with....

P: Combat is a division of Metal Blade, which is part of Capitol-E.M.I.

S: Someone should be writing about the music industry this way.

P: Basically the thing is "Would you ever go on a major label?" I think it's obvious that we wouldn't.

MRR: Even if it meant reaching a wider audience.

P: That's obvious, but the detrimental effects of going on a major label are greater than the benefits. Aside from an obvious loss of legitimacy if you're screaming against capitalism then dive onto a major label.....

S: .....and bands kill themselves after they do that anyway. Adam was talking to Gwar when they were in town and once they signed a major merchandising deal, sure they had a lot of money at first, but now, apparantly after this tour, they are going to have to take jobs because they are all broke. They have been sucked dry and this merchandising company is making loads of money off of their name. They are starving artists still. Their position hasn't changed from going big time. Why would we want to do something that is not going to better anything. It's not going to better us. It's not going to better the scene. It's not going to better the world. Why would we want to go with it?

O: It's ultimately, when you see that their motivations behind the music....I mean hardcore is based on a certain set of values of resistance to mainstream culture. When major record labels, which are the embodiment of mainstream culture, where music becomes a commodity, how can you bring those two together and still maintain any integrity in what you believe in?

P: Aside from the basic fact that you lose artistic control and also a basic belief that I have that the underground works. The underground distribution works and you can still get out there. I'm not really interested in being on the same shelf as Guns'n Roses anyway, so fuck 'em.

MRR: So what have each of you gained from being hardcore/punk?

O: What I gained as I started listening to punk rock through my teen aged years, it was definitely educational in many instances. It sort of provided you with an alternate point of view. It provided you with something different than what you were bombarded with on a fuckin' day to day basis.

P: That's the main thing for me too. It totally changed my political beliefs. I came from the same society as everyone else and I had very mainstream ideals and values and by getting into it, it opened me up to things that I would have never been exposed to, like animal rights and vegetarianism and leftist politics in general, resistance politics, liberation politics, all that sort of stuff, I think probably would have gone way over my head, if it wasn't for bands like MDC that I started listening to.

S: ...and know I sort of feel a responsibility to put some of that back into it. They've given me so much--a lifestyle, it turned me around and that's a lot.

O: Can you say that for a lot of other music? I don't think so. On an aesthetic level even, when you play hardcore for people who listen to very mainstream highly produced music, the initial feeling that a lot of people get is all this fuckin' noise and whatever, but ultimately I find that a lot of people are impressed with the honesty and the emotion that comes through in the music and that's something you don't see in a lot of other styles of music.

P: For jazz and classical there is emotion and intensity there, but not the sense of integrity, not the sense of urgency or purpose.

J: What are you a musician or a politician? Pick one.

P: Both. Actually secondarily I'm a musician. It's obvious I'm not a musician. First and foremost I'm a person with a big mouth and something to say. Secondarily I like to throw down a beat so that I have something to say it over.

O: Anyway, that's what I've gotten out of punk rock. Without making it sound like a cult or a religion, it has definitely changed the direction of my life.

P: ...and for me the ability to be a musician. There is no way that I would have just picked up some drums and started to play if we had been doing Rush covers or something like that, but by just laying down some monstrously offbeat beat to three chords it gave me the ability to get into musicianship. I never had a lesson in my life, can't you tell. It's given me a lot. In no small way, it's changed my life, entirely...for the better.

MRR: At times of disillusionment, how do you keep doing what you have been doing?

S: Just from experience you know that something is going to turn around because it always seems to do that. "Ain't it funny how it all works out" kind of thing. It doesn't solve things, but it gives you enough hope to keep on keepin' on. I mean I don't believe that things have changed for the better, but there are instances where somebody will come along and say "Hey that's a pretty good zine you do" or "I heard your show the other day" and that's enough to say "Hey, it's worth it."

O: Well all you really have to do is turn around and say what's the alternative. What is the alternative? To become a fuckin' robot?

P: Giving up and joining mainstream society? A lot of people do that. That's the alternative that a lot of people take.

O: Yeah, I know that, but for me personally,....

MRR: You haven't had pressures like that?

O: Yeah I've had pressures like that all the time and I think I always will, assuming that I do manage to keep my values about me....and everyone's life to a certain degree is a compromise, just by existing in this society. It's a question of to what degree do you wish to take it? If you can balance the two then you're sort of half way there. If you can totally do it then that's great, but for myself that's what keeps me going. I don't want to become a part of this.

MRR: As far as I know Stephe, Paul, and Jim are vegetarians. How has this effected your outlook on life on this planet, in general? What made you stop eating meat?

P: The second question almost answers the first. The reason I stopped eating meat is because my attitude towards life on this planet had changed where I viewed all life as being very precious and integral to my own existence. We are all a part of the same ecosystem and society, animals included, and I didn't want to consume animals if I didn't have to and I don't have to. I can live well without eating dead flesh or animal by-products, so why should I?

S: My outlook on animals changed the more I read up on the abuses; such as factory farming and just the treatment of animals in general. Through the process, meat started tasting less appealing. I believe, personally, that I developed some sort of a social anorexia towards meat, where meat became something that I just couldn't eat anymore.

P: For me, my cousin owns a slaughterhouse and when I was about 18, which is when I first started getting interested in vegetarianism, I went and visited a slaughterhouse and I saw exactly where my food was coming from. I think that's a big problem with a lot of meat eaters.... is that their food is so nicely cellophaned packaged that they don't really connect what they are eating with where it came from and how it got to them,...how it got to that point. Once I made that connection and I actually saw them stringing the animals up by

their hooves, and I'm sure you know every thing that goes along with slaughtering animals, it was very unpleasant for me. That started the thinking process, along with reading an awful lot about it and on vegetarian nutrition and everything else....It was a sickening process. It was a process where I was revolted about where my meat was coming from, where my food was coming from, and also about my changing political ideas about why I thought it was morally wrong to eat animals. Ultimately they have a right to life as the rest of us do and....

S: ....and it is related to our life. By developing societies where killing is so much a part of it.....we are creating destructive societies.

P: I think a lot of it for me was I stopped eating at places like McDonalds and fast food chains. I wanted to stop supporting places like that, even while I was eating meat. Then gradually I started phasing out, like a lot of people, I stopped eating red meat and chicken and then I stopped eating fish and seafood and then eggs and milk and most recently cheese.

MRR: Any advice to people new to vegetarianism?

P: Keep at it. I've been a vegetarian for five years now and even still, from people like my family and friends, get told about how vegetarianism is unhealthy that you can't survive on it. People have no concept of nutrition in general, if they think that meat eating is healthy. They don't have a clue of what the fuck they are talking about. So read up on vegetarian nutrition, connect with people who are also vegetarians and they can give you advice and help and recipes. There is just a world and wealth of good food that you can eat cruelty free. You'll feel better, 100% I totally guarantee it.

S: Yeah get that information. For a long time while I was a vegetarian I just didn't know whether I was eating the right things or not and I was really worried about it until Paul turned me onto some things and although I haven't done the reading yet, but he's put me onto the six food groups necessary for a vegan diet. It is very important to get the vitamins and minerals you need or else you'll burn out and it can be dangerous, however it is more dangerous to be a carnivore in our day and time.

P: Certainly, you run a high risk of heart disease, not to mention all the chemicals like steroids that they pump into meat. It is very very dangerous to you with these cancer causing chemicals. I've only become, very recently, involved with nutrition, since I phased out cheese and milk, so I've been reading up on vegan nutrition. So that's important. You can get the nutrition, but it's a matter of combining the right food groups. That's mainly for vegans. I survived as a vegetarian without it other than having to worry about vitamin B-12, which seems to be the big problem. There is no difference between a cat and a cow. One we've domesticated as pets and the other we've chosen to slaughter and consume and both have a right to life. Believe me cows want to go out there and live a nice lives and we breed them for death. We are not going to be stampeded by all these animals that we don't eat, which is another argument that I get all the time. We can just stop overbreeding them.

MRR: Do you think that there will be changes in the way hardcore/punk is presented through the media? Where do you see punk/hardcore in the future?

S: Well it depends on what media you are talking about, but as far as the mainstream is concerned, their function hasn't changed and so I don't think the presentation will change either.

MRR: Well there are presentations of it that present.....

O: Well Steve Beaumont wrote an article that appeared in the Toronto Star, believe it or not. It was quite positive.

P: Oh and there was that W5 report which was very objective. *(lots of laughter)*

S: That was basically a promotional piece for the Back in Control organization which is an organization that tries to brainwash middle class values into kids....

P: .....a de-punking, de-metallizing outfit.

O: No I don't expect the role of the media to change. There might be isolated incidences, but overall, ultimately anyone who challenges the values and the norms of society is always going to be viewed as a threat....because ultimately they are. That's what they feel their role is. We are a threat trying to de-stabilize the established order, so of course the media is going to portray us as. They will marginalize us and trivialize our beliefs and values. If the media is going to be the same as it is, its function remaining the same, no I can't see the portrayal of the punk/hardcore scene or anything else alternative to this society being portrayed in a positive light.

MRR: Where do you see punk/hardcore in the future? Do you see it dying? As far as the trends that come in and out...

S: It is very cyclical. There is exciting things happening in certain areas, right now, like in New York. The New York scene seems to be thriving again, but this time in the peace punk mode.

P: Japanese hardcore seems to be exploding.

O: It always seems to be exploding.

P: It's always been very healthy, but right now there just seems to be this massive influx of Japanese hardcore bands.

S: Plus you are starting to see a lot more Eastern European stuff.

P: I don't know. It's continually re-born, I think. As older people get out, younger people get in and....

O: What it ultimately stands for is an alternative to.....I mean you can call it punk, you can call it hardcore, you can call it whatever you want but there is always going to be an underground of music and ideas that go against what the mainstream has to offer. So its always going to be there. As to how effective it is, I don't know. Only the future can tell, I suppose. It hasn't obviously been as effective. the ideals are high, the achievements are more or less, in comparison low.

P: ...but is the hardcore community being any less effective than it was in the past because it's been going on for ten or more years now.

MRR: I'm asking you because you guys have been into it for a while now.

S: It will be continually marginalized by the mainstream agents that discourage it from ever being something effective.

O: ....but then again that may be good for a long term health. It's a matter of what you hope the hardcore scene to be. I think as I've grown older you sort of come to the realization that it may not be the world changing force that I got into it for in 1982, where I felt we could overthrow the government, we can change the world. I think you come to the realization that it's a lot slower process than that and it doesn't just rest in the hands of a few people who go to shows and play loud raunchy music. It's got to be something a lot more focused.....

A: There is not enough people in the punk scene to change things.

O:...but it serves as a valuable outlet and as a forum for expression of those ideas and it will always continue. There is always going to be someone desiring that.

P: ...but it's not the punk community as a whole marching down the street screaming for values. There are a hell of a lot of people within the punk community that are involved with a lot of other organizations.

O: Yeah, I'm saying that, but it is a matter of spreading it out.

S: To be a viable political tool of change it will have to do some networking within the political community, but the way it stands as a leisure culture, right now, I don't see it changing much nor do I see it falling over.

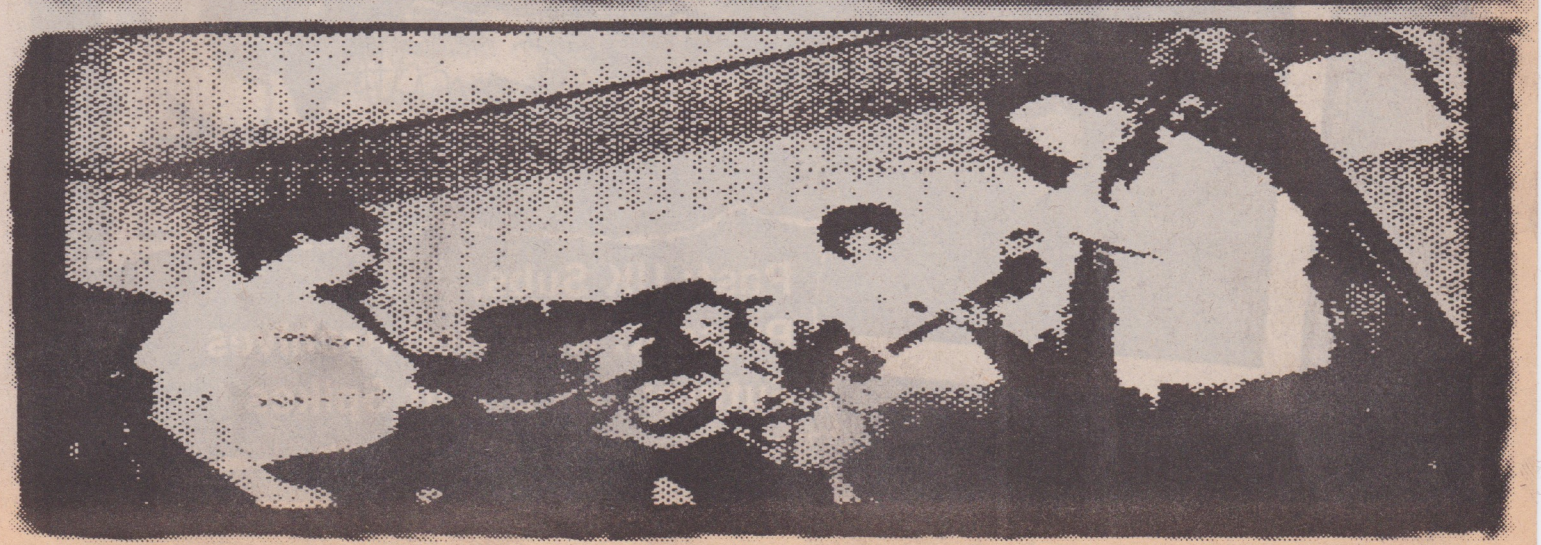
MRR: Are there any final words to the readers around the globe?

O: Respect the earth. Respect each other. Punk rock.

S: Respect is necessary.

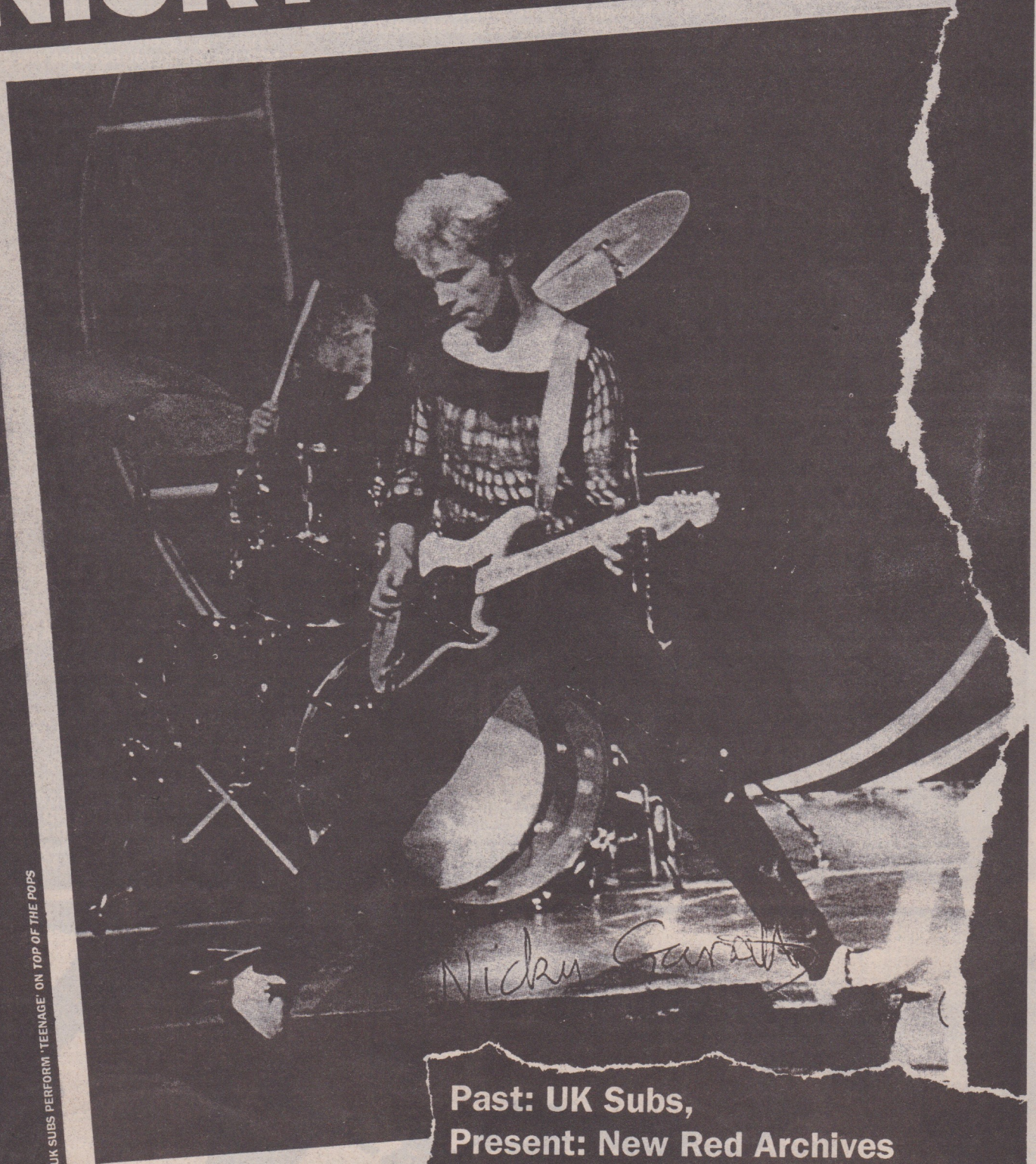
P: ...and write us. We love you. Write to 2 Embro Dr, Downsview, Ont., M3H 2M8. And thanks to you Spencer.

Spencer : Any more questions, write to the band directly. Thanks to all the people who bought and helped distribute the ep. It is sold out. Look forward to a 12" ep by One Blood coming soon. You can write me c/o Lobotomy Exchange Records at 4981 Hwy #7 East, Unit 12 A, Box 211, Markham, Ont., L3R 1N1, Canada.



PAST, PRESENT & FUTURE WITH

NICKY GARRATT



UK SUBS PERFORM 'TEENAGE' ON *TOP OF THE POPS*

Past: UK Subs,
Present: New Red Archives
Future: Ten Bright Spikes

UK SUBS IN 1983

Interview by Tim Yo

MRR: Now, you must be pretty ancient.

N: Pretty ancient?

MRR: Yeah. You were just talking about Lonnie Donnegan, 'skiffle bands' and a lot of that stuff from the late 50's.

N: No, I just remember the names. I'm 36.

MRR: Uh-huh, then you're not quite ancient.

N: I'm getting there.

MRR: Anyway, what was the first band you were in?

N: We had like a hard rock band in 1970, 1969 or 70 called Holiday, which was the first band that we rehearsed with. I don't suppose we played anywhere. Then I was in numerous other things but at least you can fake that. That was, again, in the early 70's. In the early 70's, between 1970 and 1973, R&B bands, even some jazz and pretty much everything. An eclectic sort of career for about three years. A blues band with Simon Hickley, a well-known harmonica player in the blues field who later had quite a few records.

MRR: How would you spell his last name?

N: Wrongly. *(laughter)*

MRR: Okay. What city was this in, by the way?

N: This was in Leicester, my hometown of Leicester.

MRR: So then you were trying out all sorts of different stuff?

N: Yeah, I started as a classical guitar player, a bad classical guitar player. I took private tuition for about three years, and I've always been interested in classical music, which is my main love. It came to a point when it was either play in a rock band, where the technique is more slamming the guitar against the stage, or the classical guitar. The two were pretty incompatible. My guitar teacher told me: "You've got to stop playing electric guitar." It was kind of a choice, and since I was a bad classical guitar player, it wasn't much of a choice. Not that I was a good electric guitar player, but at least you can fake that. That was, again, in the early 70's.

MRR: What was your first encounter with punk rock?

N: Up in Leicester, it took a little bit longer to get there. But the summer of 1976 was the first encounter with it, when the Sex Pistols were getting some exposure nationally, and in the front of the music papers there were pictures of them being arrested on Waldour Street. It just seemed interesting, and I've always been drawn towards things that are alternative. I never felt that I fit, really, into the mainstream of anything. If I'm in a crowd of people who are interested in even the same thing I am, my natural tendency is always to find a reason why I don't fit in. I've always been an outsider. This kind of thing, the Sex Pistols in the summer of 1976, seemed to be like a magnet to me because it was something I could get involved with, and it didn't matter that I didn't fit in. But I can't say that in the summer of '76 I was involved in it. That's just the first time it came to my attention. I moved down to London, and prior to that I was playing jazz, the saxophone player was later in Dexy's Midnight Runners, Gino. Then I moved down to London and I guess the first time I really saw punks, they were walking through the middle of London with big binliners and the whole bit, and I just thought, yeah, this is really alternative. That appealed to me, because a lot of people feel that they're being alternative by growing their hair a bit longer or whatever, but this seemed to be something that really wasn't accepted. So it was still smoldering in my mind, and then in '77 I auditioned for a couple of punk rock bands, and finally formed my own. I guess just before the summer of '77 I formed a band. We were called The Specimens, but then again, so were most of the bands called The Specimens, so I wouldn't try and trace where they are now.

MRR: Did The Specimens ever record?

N: No. The closest we got to recording was one of the songs, which was a song about Ronald Biggs, before the Pistols did anything on him, was reworked and became "B1C" on the first Subs 7". That's the only thing that survived from that first encounter. While I was in that, I was in a squat in Wimbledon, and I heard about a band in the area who had actually gotten gigs and a lot of interest, which turned out to be the UK Subs. I went around to Charley Harper's place. I was actually talking to the US Jets, so I was looking for a band called the US Jets, but he hired me right there, he didn't even hear me play. This was on Wednesday and the first gig was on Friday night, and we weren't having any rehearsals, so that kind of appealed to me as well. Later, we can talk about the thing I'm doing now, which has a similar kind of feel to it, in a way, although the music is different. He just said, "We need a guitarist, let's do it." The first show was on Friday night, then Saturday night, on 210 Broadway. It was called the Castle, and another one in Paddington. This was still in '77. We weren't really schmoozing with the big guys like the Sex Pistols and the Clash because we were more like the South London type thing. We were still in the pubs. First we learned to play a couple R&B covers, a little like The 101'ers type of thing (Joe Strummer's pre-Clash band) and then we went purely into the punk rock thing, because I really didn't want to play R&B. It seemed totally inappropriate for the whole atmosphere that was going on, although that was Charley's first love, was rhythm and blues. I think it still is. From what I understand, the stuff he's doing now is, a lot of the tracks are just R&B covers and things like that. Within a couple of weeks, we'd gone from being a kind of 101'ers type thing to a purely punk rock band, along with all the posing and clichés. We quickly attracted that type of crowd, and quickly we lost

all the gigs that we had, because they were safe established gigs that he'd been playing for years on and off. Then we started trashing equipment and started getting to a lot of people writing on the walls and stuff like that, and we were out of there. But it did launch us onto a real career and um... trash, whatever. *(laughter)* So, from that point on, we played a little broader and towards the end of '77 it only took about 2 or 3 months before we were doing a TV special on Southern Television. This is still in '77 and we were playing at the Roxy and the Marquee. A lot of people think the Subs were a later band that came along with the Exploited and Discharge, but we actually weren't. We came on the tail end of the first wave, and we were, I think, a connecting band between the first wave and the second wave. It had its own momentum, certainly, it happened very fast, very no-backwards terms. The management came, the record companies came, and it was all based on a real solid following from the live performances. That was how we came to be on a major label. We had a few line-up changes, but it was always Charley and I as the driving force.

MRR: You stayed in the band until what year?

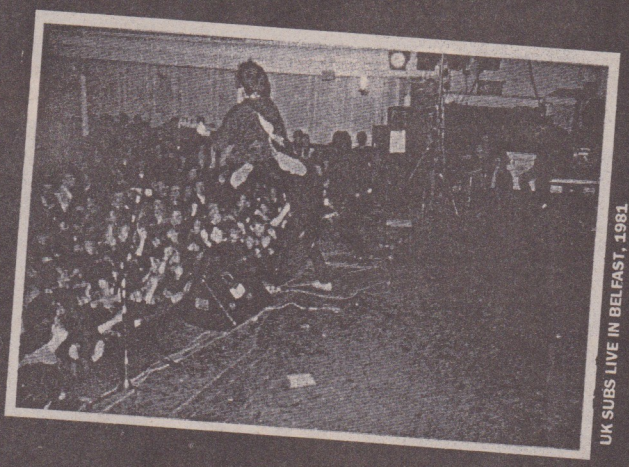
N: 1983.

MRR: In the time period that you were in the Subs, how would you describe your growth, your changes, what you went through?

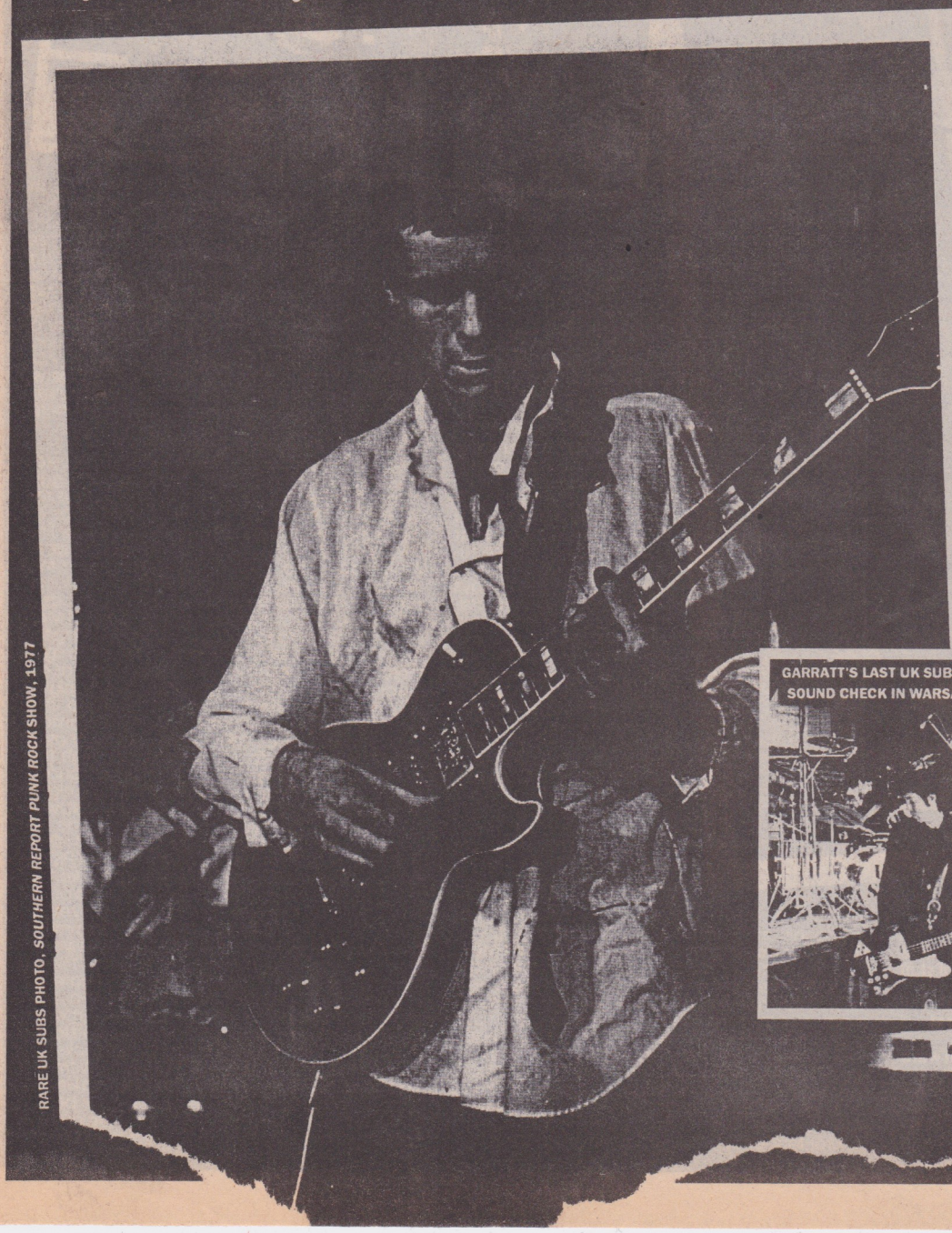
N: Well, I may be more of a typical 1990's kind of punk rock guy, I mean, I haven't got colored hair and all that kind of thing. I may be more typical now, because things have changed and again, it's broadened out. Fortunately, because in 76 and 77 it was very broad, the punk umbrella. I'm talking everything from the Vibrators and Stranglers to the Sex Pistols, and there seemed to be a very broad acceptance of different styles and influences under one umbrella. Then it became a little narrower with the Discharges and the Exploiteds, not to slur on those bands but it seemed that there was a code, and the code was getting narrower and narrower. As I mentioned before, I never really fit in that well with most scenes. I was always the vegetarian guy, hopefully not perceived as a hippie, but a vegetarian guy, always interested in classical music and other forms of music aside from punk rock. I learned a lot from Charley Harper. Anybody that's been doing it for that long, he goes back so far to playing with people, Scott Gordon from Thin Lizzie and all through the early Stones era and all that. He taught me a lot about performance and stripped away a lot of preconceptions and things that needed to be stripped away from me. That was a very good learning process, and of course the whole thing about playing in front of thousands of people, touring. I don't think in my life I'll ever tour as much as we toured with the UK Subs. We averaged 250 gigs a year over the most productive period, which was a 5-year period. And that's on top of recording 5 albums and something like 12 singles, I think. So it was an incredibly intense 5 years, 6 years total, but the five most productive years were incredibly intense. That was a growing and learning process because not only did I learn what I was good at, really good at, and that is not being a guitar player, but it's being a performer, and getting to the essence of what it's about, and what the people come for and the reason they come. They come to get this feeling of power and that is, to me, the central pillar of punk rock, is the power. If you don't feel the power, that intensity, then it's no longer punk rock. You may still be valid, but that seems to be, for me, the central pillar.

MRR: With all the touring and everything, was it the typical kind of rock 'n roll tour, the parties, totally deranged, everyone's fucked up.

N: The line-up changed from time to time, and the different members brought their own personalities, of course. For Charley and me, we were never the wild ones, and it always seemed to be the bass player and drummer who were wild because some of them were thrust into a euphoric situation where all of a sudden they were getting a lot of attention. They were playing TV shows, playing stadiums, touring. All of a sudden they were on a euphoric high. It seemed to affect them a little bit more. I would say



UK SUBS LIVE IN BELFAST, 1981



RARE UK SUBS PHOTO, *SOUTHERN REPORT PUNK ROCK SHOW*, 1977

GARRATT'S LAST UK SUBS SHOW
SOUND CHECK IN WARSAW, POLAND, 1983

Alvin, least of all, of the people that were in the band. A couple people in the band had the Keith Moon syndrome, that the only indoctrination into rock 'n roll is to smash a hotel room. I find that very boring and I don't like to get involved with things that I don't really get pleasure out of, or are not meaningful, and to me it's just not meaningful. It's just a cliché and it's one of the things I'd like to see exorcised out of the whole scene. It's a childish kind of thing, "Look at me, I'm so important, I can smash a hotel room up". It's meaningless to me. Although a certain amount of that did go on with other people who came into the band, to Charley and me it wasn't really an important thing. The important thing was the music.

MRR: We're you guys viewed as old and stodgy?

N: Charley partied a lot more than I did. He's a club guy, a bar guy, he'd come offstage and then stay up until 4 o'clock in the morning at the bar and things like that. He enjoyed that. I'm more of a private person. People wouldn't recognize me after the show because I changed my look a lot and didn't hang out at the bars. Not that I'm shunning the kids who buy the records and stuff, very much the opposite. If anybody ever came up to me I'd give them as much time as they needed to ask me whatever. Yeah, during the heyday of the band, that happened a lot. Kids used to come up to me dressed the same as me with the same hair and camouflaged pants, things like that. And I had as much time for them as they needed because I understand fully where they're coming from. Not that I want to be a hero figure to anyone, but if they are getting enjoyment and a direction out of the life, which is certainly a more positive direction than, I believe, than rubberstamping papers for somebody who makes Hostess cakes or something. I think it's a much more interesting start to a young person's life and a much more broadening experience than leaving school, getting in a 9 to 5 job, getting the girlfriend and the apartment, and the pattern of their life being set from there on in. I don't want to lick boots, but I think that's why the MRR's of this world are so important, to show people that there is another way to be, other than the way and lifestyle that society puts on us. That's why I have time for anybody who comes up to me and says "I think you're a great guitar player" and stuff. I've got time to say thank you, that's great. It's unbelievable the amount of people that would come up to me and Charley in the late '70's, who are now in bands. All the time I'm getting people coming up to me from bands or calling me, even bands on my label who say "The UK Subs were my favorite band" and that's why we started a band in the first place. That's the most gratifying thing out of anything, because a lot of other people would disagree, but I think that's a much more healthy start to someone's life, to experiment and be involved in the arts in some way and see that there are other things to do apart from being a robot. So that's the most gratifying thing to me, long term, that's come out of the whole thing.

MRR: What happened around '83 then, did you just sort of get tired of a routine, or ...

N: There's some things that went along with it that I didn't like. I enjoyed the travelling, but one thing I didn't enjoy was being cramped into a small space with sweaty guys 24 hours a day, not having my own space. If you're living with a girl in an apartment, cohabitating, it's very easy to feel enclosed and not have your own space. So imagine four guys in a van, it's even worse. No time to explore other parts of my personality. But I would've put that aside for the band, because I thought the band was worth it, and with Charley and me being the main songwriters, it was like our baby. It was a very, very tough decision to leave it, but really the essence of it was I needed to explore other things away from Charley. That is no way a slur on Charley because I respect him certainly more than anybody I've worked with.

MRR: Did he understand that?

N: Well, we've remained on very good terms, so I would imagine that he did. Charley's always got the attitude that "Hey, if you don't want to be in the band, there's the door". Not in a bad way, and not in a nasty way, but he doesn't want to cling to anybody. He's his own person, he's a very free spirit, certainly one of the most free spirits I've ever met. One of the things I had a hard time with is the fact that he still wants it to be four guys in a transit van going around playing all the small dives. Don't get me wrong, I enjoy playing all the small dives, but there are other things to explore as well. There's things to explore in recording and particularly in songwriting, where I always wanted to explore some other things. I could've done that outside of the UK Subs, but the UK Subs were such an intense, as I said, 250 gigs...where was the time to explore anything else? If Charley would've said "Let's take some space and really work on an LP that's really important," I would've said "Charley, that's great." But instead, you get back to the tour, and the next night you're playing at some pub in London and you haven't even done your laundry. It's not a case of get out of the kitchen if you can't stand the heat, it's just that I wanted to explore some other things. So briefly, Alvin and I formed a band with two members of the English Wasted Youth. They had some problems with drugs and stuff, so it just wasn't gonna happen. The Subs were really a non-drug band. I was always the guy, I don't drink or smoke or do the drugs and stuff. I was always accused of being on speed onstage and things like that because I was a little crazy (*laughter*). Particularly at Village Voice in New York, I have a photograph of me upside down on the light rig. Everybody said "You must be on drugs" and stuff, but of course, I wasn't. I remained very healthy during the whole period when a lot of other people were having a hard time keeping up the pace. You just can't do it when you're taking drugs. Charley is pretty much a non-drug person as well...he drinks, he abuses his body to a degree, certainly a lot more than I do. He's paid for it, he's had four heart attacks.

MRR: What was the name of that band that you briefly started up?

N: Well, that was another band of contention, because, according to half the band, it was called the Soft Pulse and the other one was Target Generation or something like that. We did some demos for EMI. But I have a theory here for all the bands out in garage land. Any good band, any good project, even outside of punk, if it's a good project from the heart, it has its own momentum. I believe that if you're a band and you've been together for two or three years, and the line-ups keep changing and you keep doing demos and things, and it doesn't pick up its own momentum, then there's something's wrong at the heart of what you're doing. Another thing I've learned over the years, every project where it seems forced and it's a struggle and the songs are not coming easy, you've got to work on them: on that project, there's something wrong with the chemistry. Certainly, if you're a couple years into this and you've only got about six songs and you're rehearsing every week, really seriously think about not going on ahead and starting again. Because every project that's been vital that I've been involved with has its own energy. It has its own vitality. It comes together extremely quickly with its own momentum. I've been in two bands since the UK Subs which did not have that momentum. I'm not going to point at people in those bands and say that it's their fault. It's not their fault, because most of them had been in successful bands before, but the chemistry was wrong. The influences were not meshing and it didn't pick up its own momentum. Not to say that we didn't do anything that was worthwhile, but it probably wasn't as vital as it could've been. The second of those was the Rebecca Flame which we did one record in New York. There were a lot of ideas, and separately the ideas and influences were very interesting. But it just didn't gel into a thing, so that's the time to knock it on the head. You can spend your whole life trying to force something, a round peg into a square hole, and it will never go. But I jumped forward a little bit there, I guess...

MRR: So you tried a couple of different bands, and then what happened?

N: Moving to the United States is what happened. That was after the Soft Pulse thing, we did that for one year. We made a couple of demos for EMI and then the thing fell apart. I always wanted to move to the US because I saw a lot of possibilities. It seemed like a whole bunch of countries you could move to freely, in and out. Lots of different interesting things. I've never been one to go with the idea of being a big fish in a small pond. I'd rather be a small fish in a big pond and gain a lot of personal experience and growth than to just be the local hero, and it seemed to me the natural evolution for me would be to move to the United States. The diversity of people, the diversity of the land just appealed to me, so I moved to New York. That's where the Rebecca Flame were based. Due to various legal problems with contracts from the UK Subs, I was sick and tired of seeing my work being released by all different companies all over the world, re-issued on CD and all this kind of thing, and never seeing any money out of it. I'm sure it's a story that most people you interview can share, just basically being robbed by these people. So I knew that there was a session from the old days, actually the last session I did with the band, in the can in the studio, and they'd never paid the studio bill. So I rang the studio up, and said "Listen, I'll pay the studio bill and take that session," which I did. I copied it with the last 7" we did, it's a mini-album, which was "AWOL". It's a poetic kind of end as far as I was concerned, because it was the last two sessions we recorded. So it seemed like a poetic end. Also, just regressing a little, it was a poetic end because the last show I played was the biggest show I ever played with the Subs, in Warsaw. It was a 10,000-seat stadium, and after one performance they cleared it out and filled it again. That was the last time I played with the Subs, and that seemed to be the note to end on. So I went on to New York, and I decide to put this thing out and hitched up with Caroline Records and got a job with them. First, just working the warehouse, and eventually as the manager of the warehouse part of the operation. During that period I took the time to learn as much as possible about the American independent record industry. Everything from packing boxes, where to get cardboard boxes from, and racking, all the way to late at night, talking to the president of the company, which was Andrew Graham Stewart, who went on to manage Suicidal Tendencies. Then it was Keith Wood. Both of them were extremely helpful, divulging almost inside information on how to do things. Keith Wood's an artist, he's more than a businessman, which I really appreciate. Instead of just a purely business attitude, he taught me a lot about the philosophy of the independent record label and distribution business.

MRR: Uh-huh.

N: They were very instrumental in helping me get a foot in the door. So I was working there, and then at night I was shrink-wrapping my own records to save money and putting the stickers on myself, doing it at Caroline Records at night. Many nights I was the one who locked the place up at like twelve o'clock at night. But I needed to build a catalog before I could go out and just do that purely on my own, because you can't do that with just one record. I wanted to devote all my energies into it, at least at first, because if it's worth doing it, it's worth really doing it. I think the labels that just put out a couple of records every two years are at a real disadvantage because there's not that flow of records going to the distributor. So when it comes to be paid to go out, you know it's "We're not going to see another record from this guy for a year." I wanted to be strong, and I think now with the last four months or so, New Red Archives has started to be strong. I have some strong bands that people actually want, instead of just return fodder. I believe that in everything in life, you need strength to do it. Strength comes from different areas. Education is the best strength that you can have. If you're educated, it doesn't matter if it's a classical education or self-education. Charley Harper is a very self-educated person, he's probably the most street-wise person I know, in some ways. In other ways he's not, because he's flaky. Nevertheless, he has his own strength. Whatever you do, you need to negotiate everything in life from a position of strength. If you're working in a factory and you have no union then you have no strength. Not that I'm a big advocate of unions, you understand, but that's just the first thing that came to mind. So I didn't want to deal as a completely underdog label. I wanted to deal in a position of a certain amount of strength. Of course, competitive labels are nothing, a fly that can be squashed... compared to the major labels, I have no strength. But at least I wanted a certain amount of strength on my own, in my own area, which took two or three years before I feel now that I have. It's a precarious position, even so, with the cash flow and things like that.

MRR: You officially started New Red Archives when?

N: In '87. That was right after the Rebecca Flame got out on another independent label, but then in 1987 I got the UK Subs album out, which kind of launched the label. In the summer of 1990, I relocated the whole thing to California. I'd left Caroline about a year before that and started to do it on my own. But I wanted it to be based in California because I was looking... this is going to sound a little strange, but I was looking for a more civilized lifestyle. (*laughter*) That's not a slur on New York, because to me New York is one of the great cities of the world, particularly Manhattan. But living in a basement with no windows, walking through garbage to get anywhere, is not my idea of a lifestyle. Now I swim every morning before I start work at about 9 o'clock. I'm very interested in food, I love to cook. I love different ethnic foods. That's one of my hobbies, to invite people out to dinner. I've found that in LA, it is possible to eat good food, possible to have a

lifestyle where I could swim, and hopefully be playing some sport as well. I'm a table tennis enthusiast, and I used to play in a league in England. Just basically all the things that surround a lifestyle, I thought that Los Angeles would be better suited for that. I'm very pleased with the move, plus the rents are a lot lower.

MRR: How would you characterize the label at this point? Is it stable?

N: It's stable. I'm running a little behind on some bills. But the way I've structured the label, going back to people like Keith Wood and Caroline Records, what I learned from them, is to protect yourself. You cannot eat three apples if you only have two apples. It's basic, very, very basic. Never forget the basics, and never forget... well, like you were saying to me about MRR and never doing the color cover thing, and stuff like that. That's something basic in your initial view of what you're doing. In my initial view of what I'm doing, the way I've set up the label, it is impossible for me to go out of business. *(knocking on wood and laughter)* I'll explain to you why, because this is something useful for other small businesses. Unless something personally happened to me, like illness or something like that, it cannot go out of business because it's all about overheads. If you're carrying a big overhead, renting a big office, you have a staff of people working for you, then you have to meet that amount of sales, week in and week out. If I never sold another record from now on, I still wouldn't go out of business, because the money that's coming in would pay off my bills and I would wash my hands of it. At any time later I could put another record out because I have no overheads. Get a job at the supermarket on the corner. The way I've structured it right from the start, I've said to myself, I'm going to structure it so I cannot go out of business. No one could put pressure on me or force me to do something that is distasteful to me. No one can come to me and say, "Hey, this is the ultra-pop commercial hip band, you've got to put this out to really make this money." No one can do that to me because there's never going to be a time in my label in the near future when I have to put out a hit record to survive. That's the way I want it. I'm free from the monkey on my back, or whatever you want to call it. I'm free from the chains and shackles of having to kneel to the payroll or things of that nature. I would like to branch into some other areas of the independent music business, where there would then be certain restrictions. For instance, I am interested in the possibility, somewhere down the road, of dealing directly to the stores and having a small warehouse. But then that's a separate business from the label, because with a distribution company, you are not making artistic judgement. You're not saying, "Oh well, we need to sign this band." You're just distributing from other labels. You can pick up a hit record from someone else and distribute it, no big deal. You're not making an artistic judgement. I want to keep New Red Archives free from the shackles of pressure of artistic judgement. I give all the bands extremely wide berth in what they do. There's certain things that I wouldn't be interested in if a band came to me with, certain political areas or ideological areas, because it's my label. Hey, you want to do that stuff... just like EMI wouldn't have a record with "fuck you" on it, I won't have a record with sexist stuff on it, I won't have a record with racist stuff on it, and I won't have a pro-carnivore record. In fact, Ultraman came to me, and they had a song, it wasn't really serious but it was something about Whoppers, about White Castles and eating Whoppers. I just felt it might be taken the wrong way, and I didn't want to do it. I'm not pushing my philosophy on these people, you understand, but it's just that... I'm not telling them that they've got to change it, I'm just saying that actually I'm not interested in that song.

MRR: Why don't you talk a little bit about some of the bands you're dealing with, what you like about them.

N: Well, Kraut came to me when I put out the first UK Subs thing, in the early days, because that first album of theirs was out of print. I thought it was an excellent punk rock album, an English style of punk rock done in America, which very few bands did well. There were some others, I guess, the Red Rockers and people like that, but they did it well. And it seemed like, again, a position of strength. I have two records of well-known bands on the label. I did that, and subsequently a live album and CD, but just other stuff, nothing new. Crucial Youth were just very funny. I liked the humor in it and think it's important to... I don't want to blow their whole image here. *(laughter)* I think it's very important to be able to look at yourself and laugh, when I had like a blue mini-mohawk and orange things at the side and I could still laugh at myself and say "This is pretty goofy" or whatever. So they have the ability to do that, and they're pretty funny. It's also a good record. Not all the records on my label are good, I'm not going to tell you that they are. Some of those didn't work out so good. Maybe I shouldn't single those ones out because I don't want to harm myself, so instead I'll just pick the positive stuff out. Ultraman, I wanted something in the midwest. I'm very keen on getting a spread of my label. I don't want my label to be one-dimensional, like a New York label or a Hollywood label. I want it to be a spread of bands from all over, and Ultraman was simply the best hardcore band in the midwest, them and Naked Raygun, that were available. I don't know every hardcore band in the midwest. But they came to me. I thought the early Ultraman was a little limited, one-dimensional hardcore, but subsequently, I thought the second one was an exceptional record. Not because I produced it. We did it in San Francisco. The Peter Miller studio, that's kind of my in-house studio right now. I've done about four albums there. Before that actually, I'd like to mention that I did it all at the Sonic Edge in New York, which is Rick Oakley, who used to manage Kraut. He was my in-house guy, an excellent guy as well.

MRR: Got to cover all your...

N: Well, there's many other studios I've used, but the reason that I went back to those studios is because they're good.

MRR: Yeah.

N: Enough said. So that was Ultraman, they were really a hot midwest band. Hogan's Heroes, I wanted to... they were excellent live, they were incredible live. Power, in that what I was talking about before, that pillar of power. The last record, I think, was a little disappointing. It could've been better. Some of the songs are good, but they're an excellent live band. I would definitely recommend to see them live. Reagan Youth, the first Reagan Youth was a classic punk rock album. Very, very difficult guys to work with business-wise, because they're so untogether. We have a CD in the can of both of the albums, and I've been waiting for the artwork on it for one year. Not to put too fine a point on it, but that's why in their long career they've only managed to put two records out. It was kind of a coup to get that second Reagan Youth album out. It's not the same as the first one, but there's definitely stuff worth listening to. There's tracks on it like "Jesus Was A Communist" and stuff. There's definitely some very interesting things. The first one was just a classic record. Well, we had to kidnap the singer and physically lock him in the studio until the second album was finished. It was a nightmare to do. That was Reagan Youth. It was definitely a record that shouldn't be out of print. We put some other tracks on it. That brings us to Samiam. Samiam was a real interesting situation, they sent out a demo tape to a bunch of people, I don't know how many. But I heard the tape and I knew from the second I heard it that they were something special to me, not to everybody, but to me. I didn't even wait to the end of the tape. I took the tape off halfway through the second song and got on the phone to them. It was an interesting thing because they sent one to Caroline Records, at the time I'd been working for Caroline, and they got a form letter back saying "We're not interested". I rang them back straightaway and said "I really want to work with you" because I believe in them. I believe in them and when they're not doing anything good anymore, when they can't do it anymore, then I'm not going to say that "Hey, they're still good." I'm not going to wave the flag for them if it's over, if they've lost their momentum. They just sounded so fresh to me. Within the boundaries of punk rock, within the boundaries of what I was doing on the label, they sounded... I just thought it would be the perfect addition to my label. I called them up immediately and basically did the deal right there on the phone. It was certainly, I think, the best deal I did with the label. Subsequently, when the first record came out, at Caroline there were four different guys that were really Samiam fans. They loved the record, and Caroline particularly really got behind the record. The chief salesman was a big fan, the buyer was a big fan. All of a sudden they were saying to the top people at Caroline, "Hey, why didn't you sign this band?" The story got out that they sent them the form letter. It was almost embarrassing for me, but they turned them down and I picked them up. Not that Caroline needed them as much as I did, but that was the story behind them. Of course. Their new album just came out, and actually we've got half their next album already recorded. The new album has a different sound, it's more summery. The new thing, summery as in summer. The new album is a lot heavier, there's a lot more return to the first album. I never wanted to make the same album over and over again, and I think all three are good albums. When working on our budget, the kind of budget that I can allow bands to have, there's always going to be something. There's always going to be the odd song that didn't make it, the odd song that the mix was bad. That's something that comes with the territory of being on an independent label. But all in all, I'm happy with their album, they're very prolific.

MRR: What else have you got?

N: The Hardcore Holocaust thing is just an opportunity for bands around the country. Some of them are my bands because I'm promoting my bands, and the other half gives bands an opportunity around the country to put something out on vinyl. I'm not good with radio stations, I'm not good with schmoozing people, saying "Hey, play my record" and all this. If they don't want to play it, they don't play it. That's the end, period, for me. When your label has a certain amount of power, then you'll start taking releases more and more seriously. But I'm not going to twist anyone's arm to play the records. I'm glad they do, and I'm glad when they do. So I had to come up with an alternative way to advertise myself, so I thought I'd put the money into a free record, which is a free sampler album. I sent it out to about 700 radio stations. I also gave it to each distributor, like 100 or more, to give to each store, so they would have one track from everything that I did that they could play in the store and people could hear it. And then I gave it away with the Hardcore Breakout album, so when a kid buys the record, $8.98, he's getting a sampler of everything else I did. If he wants to know what Reagan Youth sounds like it's there on the record. So I gave that away. It's in the Hardcore Breakout record in stores. It's also free to anyone who places an order with New Red Archives, on their first order gets a free sampler record, which I think is a good deal. There's another one, a second hardcore punk...

MRR: Uh-huh. (laughter)

N: Sorry, when we were talking about Hardcore Breakout before, the new one is going to be Hardcore Holocaust. Same deal with the new sampler, with the newer stuff on New Red Archives. The only other thing to talk about is a couple new bands. No Use For A Name, a three-piece from Sunnyvale, CA, an intense record, really hardcore record. Very good in the tradition of Minor Threat, really well played, it's just a really good hardcore record. I know you reviewed it in MRR. The only qualifying thing I would add to your review is that it's a hardcore record. It doesn't cross a lot of boundaries, but that's all I want to say about the record. Spent a lot on packaging. *(laughter)* Corrupted Ideals are a punk rock band from Los Angeles. I was particularly interested in doing that because it's a vegetarian record and I wanted to do it because it's something close to my heart. But it's punk rock, it's not hardcore, '77 style punk rock.

MRR: I like that record a lot. They're obviously an American hardcore band, but at the same time it's got sort of an English sound.

N: Yeah, absolutely. There's a guy with a mohawk in it, who needs to say more? *(laughter)* The interesting thing I've been doing, both with No Use For A Name record and the Corrupted Ideals records I've been distributing, there are leaflets inside the records for In Defense of Animals, which are based in San Rafael. They do great work, boycotting Proctor & Gamble products for animal testing, things like that, which is something, as a businessman, I can't completely go overboard and do stuff... I'd like to do a lot more with them, but whatever I can do that doesn't cost me too much money, I'm happy to do for them. Both of them, the vinyl versions, come with the flyers inside about animal liberation. That brings us up to date with what I've got out. The other thing I'm doing is managing the German label Gift of Life, who have the Badtown Boys from LA and Yard Trauma. And The Crowd from LA, who have a new 12" out. Pop-punk. I don't have artistic control over that label. I just manage the label for the German label. The Badtown Boys have done a new album, which is hot... I like their new album. I think most of the stuff on this label is good, not all of it, but most of it is, or I wouldn't be interested in doing it. It's a little slower paced than my label, a little more eclectic than my label, but he's like me and believes in what he's doing. I'm talking about the guy in Germany...

MRR: Who is?

N: Mario from Gift of Life records.

MRR: That's his name, Mario...

N: Mario... You know, I can never pronounce his name. It begins with a W and then has a whole

bunch of letters after it in a particularly German order. *(laughter)* So, Mario and Horst, the other guy from Gift of Life, they have Fire Engine distribution who do excellent job distributing hardcore records in the US and certainly in Germany. So, that's all the stuff that I do, and I've got some stuff in the can. Christ On A Crutch is in the can, an excellent album, a hardcore album with some other influences in there. I'm very, very pleased.

MRR: Their last 7" was amazing.

N: Yeah. They did it all themselves, and we sent out a great working relationship. They did it all themselves, with a pretty alternative jacket on it with a lot of like, pictures of cops on it and stuff like that. It's going to stir up a lot of trouble, I'm sure. I'll probably end up in jail, do the next interview through bars, *(laughter)* but it's an excellent album. Some of these records I produce myself and some of them the bands go on their own. So that's in production, and I guess that brings us to my current project.

MRR: Yeah. Why don't we talk about that next?

N: Well, this is the mailorder band that I started with Jason Honea from Social Unrest. Both of us felt the need to exorcise our artistic buildup inside of us. Between bands I have these, not so much songs but pressures, artistic pressures that need to be released. They just build up and build up until I can put them out record-wise. A demo doesn't do it, you have to be available for someone to buy. We both felt that. It's actually the first stuff that's coming out on New Red Archives that's not punk rock or hardcore. Hey, I can do that. *(laughter)* If I didn't think it was good, if I didn't think it was valid, I wouldn't do it. I can say, hand on my heart honestly, that it's valid. A lot of the punks and hardcore kids won't like it because they want to hear punk and hardcore, but I think a few years down the road, they might. They may turn around and say "Hey, that's a pretty good record anyway" despite themselves. We've already got the first 10" in production, which will come out in a couple of weeks. Jason is very influenced by alternative British pop, like the Wolfhounds and My Bloody Valentine and that type stuff. I have many influences, including a lot of classical music. Also, another one of my obsessions is John Coltrane. Particularly Pharoah Sanders is one of my all-time heroes. Not so much what he's doing now, but the stuff from the early 70's. The "Elevation" album, if I did my desert island discs, would be one of the few non-classical records that would be there. It's out of print, so if Pharoah Sanders reads MRR, which I doubt *(laughter)* I would love to put that album on New Red Archives. The French band, Magma, who I'm sure you're familiar with, from 1969, very influenced by Coltrane. They've gone for a lot of different things, but ever since the early 70's, I've been a big fan of the purity of what Christian Vander of Magma does. The obsessions and just the tunnel vision, he knows exactly what he wants to do and what he wants to achieve. It doesn't matter if anybody in the world says he's completely mad, he knows what he wants to do, and I love that. What I brought to this was, I would say, that kind of Christian Vander type influence of knowing exactly the core of what I wanted to do. So it's a strange mixture. The other guys that play on the first one is Mario, from Upright Citizens who now plays for Proud Flesh. So really it's like three punk rock guys making a non-punk rock record. The other guy is Yatsik. He plays in a San Francisco band called Orange. The whole band is based in San Francisco, and you know, I'm in LA.

MRR: Right.

N: And Ron is the bass player from Social Unrest.

MRR: So what's the name of the project?

N: Ten Bright Spikes. I'm recording the next stage. We're looking at all the stuff we've recorded, about 12 songs. Not all of them are going to make it, because as I said before, if it's not valid then I'm not going to put it out. Not saying that it will all be as good as each other, but if something's not really gelling then I'm not going to put it out. Because I wrote all the songs, the music, and sent them up on cassette to San Francisco before I even met Jason or any of them. We met for the first time on a Saturday and recorded that Sunday. It was a really spontaneous thing. As I mentioned earlier on the UK Subs part of this interview, the band where it's gelling will take a life of its own, and it becomes more than the people in there. That's exactly what I feel happened on that first 10". It took a life of its own. It's basically three tracks. One of them is duplicated, it's a different version of the same track. It's Jason's pure pop influence and my Farrow Sanders type of influence. On this one it's a little more separated. On the tracks you can hear our separate influences. But the interesting thing is the first track is purely Jason's influence. The African stuff is purely my influence, and the one in between is a beautiful mixture of both. It's a very nice record, a real 10" thing. Chuck Sperry from WWIII magazine did the artwork, which is amazing. It was a... I like Escher, Escher's stuff because most artists don't like it. It's a mathematican thing. I'm very interested in mathematics, although I'm not good at math, but numbers interest me. Paradoxes interest me and things like that. It's a strange mixture of car crashes and airplane crashes, with bodies and things flying out, but repeated in an Escher-type pattern. Like "Metamorphosis" by Escher. That worked out very well, it was an interesting pattern to go with a clear vinyl record. So this session is a more ambitious one. We've done I think twelve new numbers. I would say that maybe two or three of them are not going to make it, because again, we didn't rehearse all this stuff. You can't expect everything to work. By eliminating those, it leaves us with a very strong bunch of songs. One option is to get two more 10" records out, which is the current favorite. So we'll have three 10" vinyl. I personally don't like cassettes at all. I do cassettes on the label because I know a lot of people do like them. That's okay, they choose their own format. But I'm, on classical stuff, I'm purely a CD person, but the vinyl thing is fun. We're just going to go for vinyl and CDs, no cassettes

The current plan of action is probably to put three 10" albums out, all with their own character, and then all three 10's on one CD. The CD will be carried by the chains, if any chains are interested or want them.

MRR: These are essentially studio projects. It's not something you can take on the road?

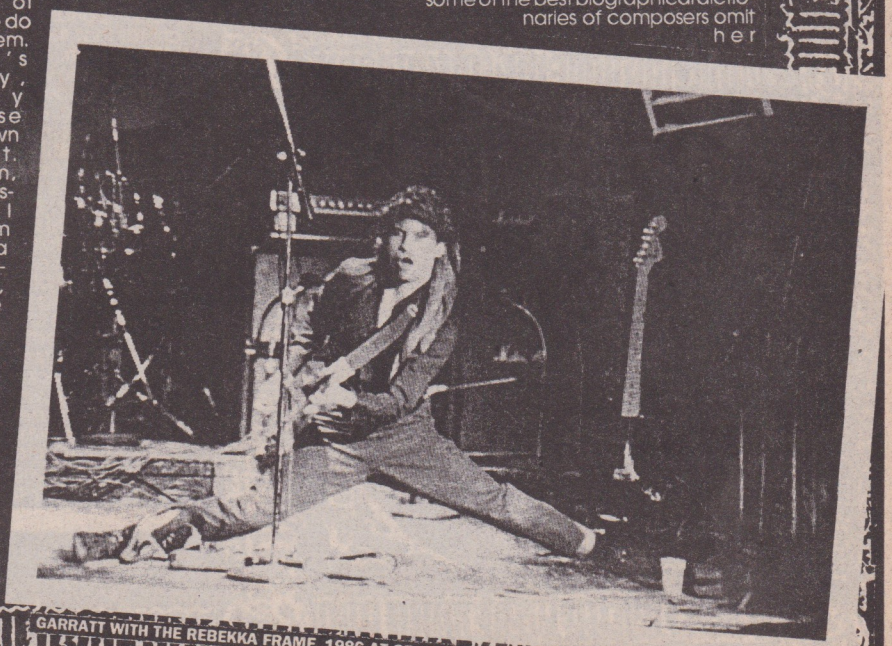
N: We talked about this. Some of the things are going to be impossible to do live, something like thirty takes of percussion on some of the tracks. I went out shopping in San Francisco to buy bells, I've got like bells from Burma and Indian bells and I strung my own bell trees, things like that. Trust me, it's not hippie music. *(laughter)* I'm very paranoid... some of the things I believe in crossover to certain areas of the hippie movement. I don't like hippies at all. I have no respect for people who sit in their bedrooms for twenty years smoking joints, that's not what I'm about at all. It's really about doing things, being a catalyst and getting things moving.

MRR: Let me ask you this. Do you think that, given your eclectic musical perspective and also your approach to life, you still find vitality within punk and hardcore or do you think it's totally stagnant?

N: That's a very good question. Bearing in mind that I never, even when I was in the Subs, I've always been a tremendous fan of Johann Sebastian Bach. I collect music by women composers. It's my passion to collect recordings by ancient women composers. Just to right some of the wrongs that history has written, actually a beautiful time for me to put into print the fact that it's a travesty, the music biographical dictionaries in the western world. It's a complete travesty of justice, the omission of people like Abbess Hildegard.

MRR: Can you spell that?

N: She was one of the greatest composers, certainly of the middle ages, an artist, a philosopher, an astronomer, everything. A huge body of work that she left, lyrics and music, which is very unusual for that time. I think she died in about 1097. And yet, some of the best biographical dictionaries of composers omit her



GARRATT WITH THE REBEKKA FRAME, 1986 AT CBGB'S

completely and have other people who were contemporary with her. It says "Nothing is known of this composer at all except he lived in Leipsing?" or something. And yet Abbess Hildegard, with all this body of work, is omitted from the book. It makes me angry right now thinking about it, and it's going on to this very day. You know, Fanny Mendelson?? Felix Mendelson was, not that I'm a romantic fan, that's not really my period but Fanny Mendelson was put down, Felix Mendelson brought up when a lot of people say that Fanny Mendelson was originally the better, more talented composer. The list is endless. That's one of my passions, in my own small way, right that wrong. Anyway. I've gotten totally away from the original question. *(laughter)* Bear in mind my history, all through the Subs I was interested in that kind of stuff, and Coltrane. I would go out and play a hardcore show, jumping into the audience and all that kind of stuff, and then go home and listen to Bach. That has always been my position. I very rarely ever sat down to listen to punk rock to listen to it. In the very early days of punk rock, I liked Wire and a few of the, uh... and to this day I do like punk rock. I do think it's the most vital thing still that's happening around. When I see the alternative bands like... what was that band I saw on TV? I'm not a big TV person, but late at night I come in sometimes and switch it on for company. There was some sort of mega-rock festival, and there was this band, Slaughter, I think they were called, a heavy metal band. Nothing against the guys, they may be great at what they're doing, but I saw nothing of interest whatsoever.

TEN BRIGHT SPIKES

MRR: Uh-huh.

N: Nothing, and they're huge. Thousands of people in every small town buy their records. I saw nothing. They weren't good performers, they weren't good musicians, they had no feel, no soul. I saw absolutely no reason to involve yourself with these people. And yet someone like, I'm going to say someone who's not on my label because that's more fair. Someone like Jawbreaker, you go and see them, and there's a soul and an intensity in the band, a vitality that these heavy mega-bands are never going to get to, and they're never going to understand someone like Jawbreaker. I don't go to many shows, and Jawbreaker is one I saw, because they were opening for Samiam. Then I saw Henry Rollins play live. No matter what you think about his music, there was an intensity to him that goes to the core. These people are never going to understand what he does in their entire lives, because what Henry Rollins does, what Ian MacKaye does... I picked those two out because I respect both of those people. I don't own any Minor Threat records, I don't own any Henry Rollins records, but I have the greatest respect for what they do and I think the heavy metal bands and things like that are in it for a totally different reason. The kind of hair crimper that they use is more important than the guitar chords that they use.

MRR: Uh-huh.

N: That to me is the essence of why I would never listen to any of that music. Plus, even some of the bands, not so much the Gothic bands, but the, I don't know what classification you would call it... I've dug myself in a hole now. *(laughter)* The bands that are on major labels that are pertaining slightly to the alternative market. They have incredible production and everything is crisp, there's just this sterility to them that just doesn't interest me. Nothing about it interests me. A lot about punk rock interests me. I kind of agree with your question. If you're asking me do I actually sit down and listen to punk rock records, very, very rarely. But then again I do that for a living. Very occasionally I think, "Oh, I got to hear the early Wire" or something like that. Or when I listen to Samiam, that intense... It immediately comes back to me, why I was doing that in the first place: I put their record on and I feel the adrenaline going and the power. So the answer is a qualified "Yes." I do still feel what I felt in the first position, but I have a broader interest range.

MRR: Right.

N: It's very interesting, just chatting to Jason Honea really, because he's taking northern European history in college. We've just been having very interesting conversations this week about history and things like that, because I'm very interested in medieval history, particularly music in the baroque period. He's interested, not from the musical point, but just general history. We've been swapping information and learned a lot from each other this week. I'm a big fan of education. Education can never stop, ever stop, and I think, going back to what we were talking about, about the lifestyle that society puts on individuals about getting a job, getting an apartment, going through your life as a robot. A lot of these people do not want you to be educated. It's better for them if you're not educated. I see no conflict of interest between being a punk rocker and being an educated person, or being a person who's interested in classical music, who's interested in anything. If you are a punk rocker, it doesn't mean you have to spray stuff on your walls, it's got nothing to do with it, in my view of things. It did have, for a short period, because it was a cleansing period, and it was a great period. 1977 in London was one of the high spots of my life. It was really exciting, but there's been other high spots as well, and they're continuing.

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NRA24
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(Ex-Social Unrest)
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HE DIDN'T AND HE DIDN'T

BOB, FROM VINYL HIS CAMPAIGN FOR MAYOR OF

MRR: You have spent most of your life in Chula Vista?
B: Right, almost everyday.(Laughter)
MRR: What was your first inspiration to run for Mayor?
B: When I was in high school, one of our assignments was to go to a city council meeting and this was just at a time when a mayor's election was going on. One of the candidates was a guy by the name of Don Dolco who literally thought he was Jesus Christ, seriously. He would say this in these forums . So I saw this guy and went up and talked to him after the one meeting I was at and he said he needed help on his campaign so I ended up being his campaign manager. So, that was my first introduction into Chula Vista politics.
MRR: Why are you doing it?
B: Why I am running for mayor? Mainly I say in this first campaign that electoral politics can be fun. From that point on we had always joked about me running. One of the reasons I decided to run was after the November Election, which Gail McCandellis (who is the mayor who died and caused this other election to even happen) had it in the bag in November. So there was no point in running then plus I was at a time in my life where it would not have been too convenient to do so. But people told me they wrote me in in the November election. That kinda reinspired me and a lot of my friends were talking about how much fun it would be. So after one of the candidates died and the city council couldn't figure out amongst themselves to appoint a mayor. They had a wide open election and they were just throwing names out of a hat about who were allegedly going to run, most of which ended up not running but eleven candidates ended up on the ballot. I figured I wouldn't vote for any of these people so I can either sit back and not vote and complain like everybody else or give people a choice. I'd rather give people a choice. Younger representation and working class representation.
MRR: So your business was a part of your campaign?
B:It wasn't a big part but I do a plumbing business along with the record label which is split evenly by amount of time. I felt I am basically a working class person and realized there is a lot of class struggle in Chula Vista. I figured if attorneys, deputy district attorneys and financial consultants and other type executive people, real estate developers and their friends had their candidates as I guess they should but why can't regular people have theirs. So I was going for the working class vote.
MRR:There is also still some humor in it as far as running .
B: That is an interesting part because we had a meeting before we decided to put my hat in the ring . We had a meeting of which there were six people involved, six in the so called brain trust and we were talking about which way should we go. Should we go for the humorous campaign and get some certain points out or should we go for the more serious campaign. The person who was pushing for the more serious campaign ended up being the campaign manager so we went for the more serious campaign, which is interesting because he ended up dropping out in the last couple weeks. So here I was sort of stranded taking the last week and a half off of work to precinct walk and go door to door and that is an experience all its own. Most people do not give a fuck especially when it comes to local politics.
MRR: Let's start off with some stories like, how was it in the beginning? What were some of the first things you had to tackle ?
B: The first thing in our city was you had to get

INTERVIEW BY MARTIN SPROUSE

KISS BABIES, KISS ASSES

COMMUNICATIONS, TALKS ABOUT CHULA VISTA, CALIFORNIA.

registered voters to sign nomination papers . In our city you only needed a twenty nominations signatures and you are in. Now, to get your ballot statement which is a two hundred word statement , you had to pay $276.00 and if you wanted them in Spanish as well it was another $76.00. So it was $352.00 to get on a ballot statement in the sample ballot. That was the first thing to deal with. There is financial disclaimers you have to file but basically it is pretty easy to get your name on the ballot and get a ballot statement in. If that is what you want to do, you could write "Electoral politics suck! Vote for me!", you know, you could write what ever you want. I went for the relatively straight forward approach.

MRR: So then all this official stuff..

B:Once I did the official stuff what happens is you start getting invited to these different forums. I think we had eleven or twelve with the other candidates. First thing you got to do is learn the issues of your city, and we all know what is wrong with our community. This sucks and that sucks but you have got to dig a little bit deeper to find out why it is that way. I had to do a lot of homework as far as city budgets, where the city gets most of their money. To run a somewhat serious campaign you have to arm you rself with as much information of how the city government runs as possible.

MRR: Did you devise a platform from that or certain issues you wanted to talk about?

B:There were certain issues we wanted to talk about from the beginning, just like the type of development the city was allowing which was mostly upscale homes which nobody who grew up in the city could afford.

MRR: So that was were the east and west conflict comes in...

B: There was a big east west dividing line, (without getting too much into the geography of Chula Vista) The east side is growing and is becoming more of an upscale community while the west side is sort of deteriorating.

MRR: Has the old businesses...

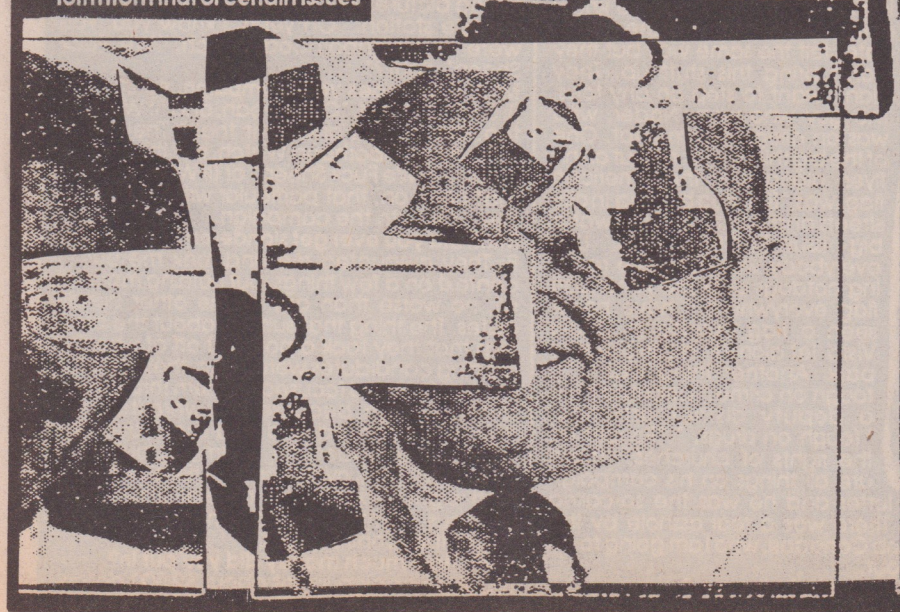
B: Yeah . The downtown areas. I know friends who own businesses down there who bring in ten dollars some days.

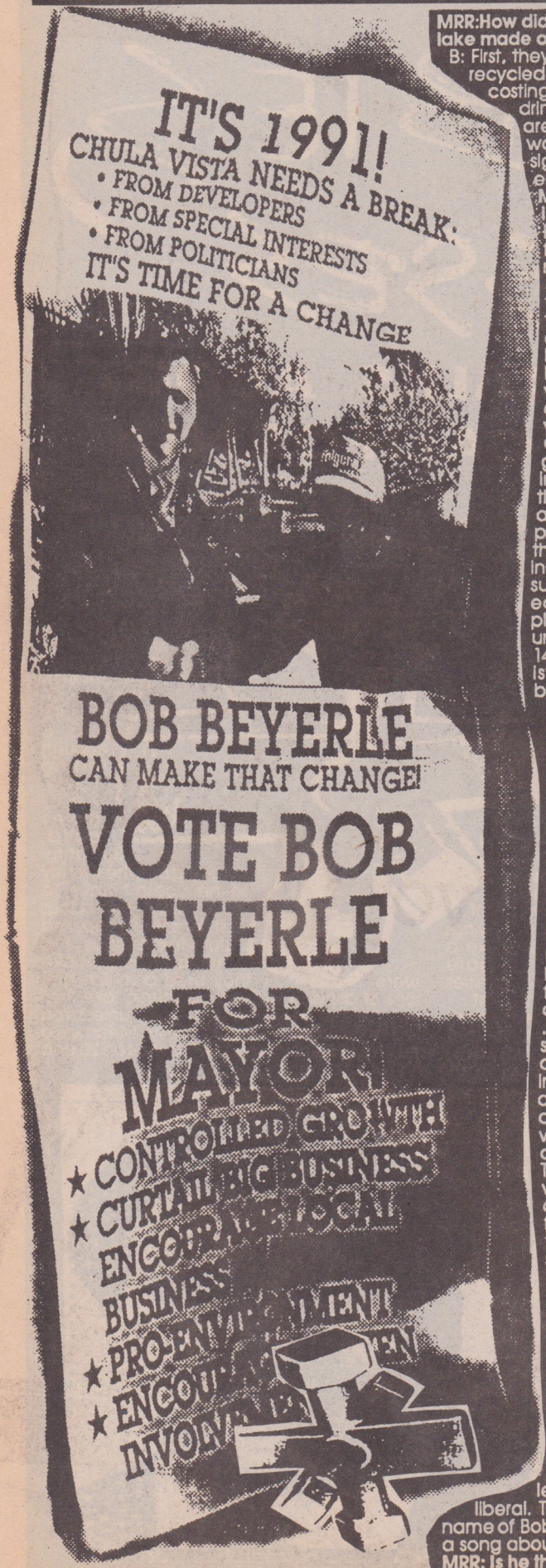
MRR: So many of it has traffic going through, nobody really walks around to the businesses.

B: Right, it is kind of like a decaying downtown and if your downtown is decaying, you kind of become like a suburbanite gate guarded communities like out in the east .

MRR: That was something that you were against?

B:Yeah, the most recent thing was this hotel in Benita which is part of Chula Vista . They are loaning the developer 4.5 million dollars to build this two hundred room hotel on one of the last parts of vacant land in the city and nobody wanted it there. Everybody just wanted a park but the city is loaning money to the developer. It is bad enough letting the developer build. But actually giving him the money so he doesn't have to take the risk is ridiculous just for some proposed future tax revenue. Another issue is Eastlake were they used a million gallons of drinking water for a scenic lake that you are not even allowed to use unless you live in this exclusive community. Meanwhile the rest of us are forced with between 20 and 50% water cutback.





MRR:How did they get away with having that lake made out of drinking water?

B: First, they were supposed to do it out of recycled water but it was going to end up costing too much so they just filled it with drinking water and in theory they are supposed to just use recycled water from that point on. But it has signs all over it saying private property, lake use for residents only.

MRR: What were some of the other issues?

B: Some of the other issues were for proposed bayfront development which, as bayfront is developed now, is geared not towards the use of the local residents of the town. They put up a yacht club..

MRR: That's handy...

B: Because people in La Jolla were getting filled up in the Pacific Beach area so they build this yacht club to dock their boats in Chula Vista, which was gate guarded and you had to punch in a number. There are RV resorts that people can use, and there is a nice pier, nice expensive fishing pier but you can't catch any fish there because there are signs saying, "These fish contain cancerous substances and should not be eaten." (Laughter) They were planning on building 28 hundred units, 14 hundred hotel rooms and 14 hundred condomiums. It is tourist haven, tourist mecca of bayfront development, which would also be exclusive so the residents in our town would be denied access to most of the bayfront.

MRR:There is still a lot of bayfront left, right?

B: The main thing was development and who the development was going to be for and who is going to profit from it. One example is the former mayor who was completely pro-development, not the one who died but this guy Cox, who, when he left office, left with a million dollar loan that he was unqualified for from the same bank that finances all the construction in Chula Vista . Mainly I wanted to try and bring some of these things up in forum and let people know what is going on. Most of the people knew all ready. Even some of the candidates felt the same way but they won't bring this stuff up. They didn't want to step on any toes. The guy who won, Nader, who was an alleged Democrat. One of the big things that he put on his flyer, along with the American flag, was, "Ban flag burning in city streets and parks," as if this was a big issue in Chula Vista. Like everybody was out there roasting hotdogs over the American flag everywhere. I have never seen a flag burning in Chula Vista let alone in a city street or park. Another thing was , "Is tough on crime," because he is a deputy district attorney, "Tough on drugs, " "Fought for the rights of churches." These are all things on his campaign letter and he was the so-called liberal. There was a real asshole by the name of Bob Canadosi, who I am going to do a song about..

MRR: Is he the anti-choice guy?

B:Yeah, he was the anti-choice, pro-family, pro-seniors. The rest of us were anti-family and anti-seniors obviously. Pro-death. He got the endorsement from the Republican party, this one wing of the San Diego Republican party, the club. He got that endorsement and I came in ahead of him. In fact, Tim Nadar, who ended up winning spoke to a high scool, and when he introduced the race, (and this was fairly accurate) he told the kids there were basically four candidates and seven nuisance candidates. I was the king of the nuisance candidates.

MRR:That was a compliment coming from that guy, right?

B:Yeah, definitely.

MRR: So what happened with this pro-senor guy ?

B: That's another good story.

MRR: That's a really great story. The night before the election, I think it was?

B: One of the best stories of the election was this character would say things like "I was a heavyweight judo champion in college; I'm used to getting my way." He called me up one day because somebody had mutilated one of his signs and set up one of my signs next to it. He called me up saying, "Bob, I really wish you'd stop wrecking my signs. If you've got a problem with that, give me a call." So I called him up and said, "I didn't do anything to your signs." But the night before the election, we were driving around putting up last minute signs, and we saw him tearing one of ours down. I can't relate how hilarious it is in electoral politics to see a 45 year-old 220 pound man running down the street after tearing down one of our signs as we drove by him, yelled out calling him an asshole.

MRR: And he came in what? Sixth?

B: Yeah, he came right behind me. He didn't run in November. Another thing about electoral politics is name recognition is 60% of the battle, and money is 39% of the battle. Issues are like 1%. The reason Nader won was because his name was most well-known.

MRR: How did the press treat you?

B: Relatively fair. See, we weren't even going to bring up the music thing originally. We were going to try and "well if somebody finds out, which I don't think they ever will..." My first press interview was with the local newspaper, the Chula Vista Star News. They were just telling about how I grew up and things I had done contrary to city codes throughout the past, and why I am running and why I think it's important that working people and people from the community step forward and start griping in public instead of in bars and to their families. The photographer comes in to start taking pictures, and he was a DJ at the local college station. "Oh yeah, I know you. You were in Neighborhood Watch. 'We Fuck Sheep', right?"

MRR: There goes your campaign, right?

B: So, then I said, "Okay, yeah, and Tit Wrench, too. Go ahead and print that." They mentioned Neighborhood Watch, but they didn't mention "We Fuck Sheep" or Tit Wrench. From that point on, that particular writer was relatively fair with the campaign.

MRR: Did you ever get slandered in the press?

B: They misquoted me and took me out of context on a few things, but nothing major at all, no worse than any of the other candidates. The thing that sucked about the press was that they took a poll right off of who the leading candidates were. Then, they just took the top four and focused on them throughout the campaign, because they were the ones that were backed and had spent over ten times... like Nader, for example, put thirty thousand of his own money in his campaign, had eight thousand in his war chest from previous campaigns, and then got twenty from other contributions.

MRR: How much money did you put in?

B:Our campaign spent about $2,500 dollars.

Most of it was raised at parties. We had a party at our studio with a couple bands and charged $3 bucks, or $5 bucks maybe. That raised a little over 600 dollars, and then Jello came down and did a spoken word at Lubella's Pizza Garden in Chula Vista. That's a historical landmark in Chula Vista, if you're ever in town, you might stop at Lubella's.

MRR: So you got a lot off the Jello benefit?

B: Yeah, we ended up making about $650 from that, too. That was roughly half. People actually donated money to my campaign. Another good story was when I precinct walked door to door. One guy just says, "I'm voting for you already. I've read about you, it's about time a working person runs. Here's $100 bucks cash."

MRR: Just gave it to you.

B: Yeah, just gave me a $100 dollar bill.

MRR: That's great. What was it like going around door to door?

B: Most people don't give a shit, I've found out.

MRR: They won't even talk to you, or they don't really...

B: They'd listen, they'd be somewhat polite, and then they'd take a flyer. They didn't care.

MRR: And they probably didn't vote.

B: Yeah, the majority of the people. Actually, thirty percent of the registered voters turned out, which was like twice as much as they expected. That was actually pretty good, because the mayor's race was the only thing on the ballot. So getting 475 people to actually come out and vote for me, like 475 people woke up that morning and went out to vote specifically for me. So I'm kind of happy with that. It's like there was no governor's race or president's race going on.

MRR: No other issues, right?

B: Yeah, no other issues at all.

MRR: So, most of the response when you went door-to-door was lukewarm, cold, or...?

B: Some was cold, people who get into their mid-20's, and this happens a lot in the punk scene, who start to feel old, I hear that everywhere from my friends... If you want to feel young again, run for office. I got so many "You're too young" it's not even funny.

MRR: People asked your age?

B: Yeah.

MRR: Or just looked at you and said, "You're too young."

B: Yeah. Actually, I must look a little older than I am because a lot of people said, "Oh really? I thought you were older than that. You're way too young now."

MRR: "Go back to the sand box. We're going to go vote for the bald guy." You should have done that "At least I have hair" campaign.

B: I should have, in retrospect.

MRR: What are some promotions you did?

B: Made signs, we did some t-shirts...

MRR: And the flyers of you shaking hands with the guy in that Folgers hat.

B: Yeah. Even though I knew ahead of time we'd be boycotting Folgers. Harpo—oh, you don't know Harpo... get his name in print because he deserves to be in print—Harpo ended up taking our pictures because the other photographer backed out at the last minute, so we just went down to the bay front and just got a few semi-publicity shots, and this old man was just walking along so I stopped him, shook his hand, and Harpo snapped a photo. Even though he's wearing a Folgers hat, who we should be boycotting for still buying Salvadoran coffee beans. It was the only photo that came out because as Harpo, in true Harpo fashion, he exposed half the roll of film.

MRR: At least it shows that you're pro-senior.

B: I've got nothing against seniors. We can all hope to be one someday.

MRR: So what was it like when it started getting closer to the actual election. You got stressed out personally, right?

B: Yeah.

MRR: Because of...?

B: Well, because it's kind of tough when you wake up each morning and look down the street and a lot of your neighbors have your name on a sign in front of their house. It brings like a little bit of resonsibility, like you don't want to bring home three teenage girls the night before the...

MRR: How many people did you have helping? The ones that stuck with you all the way?

B: Virtually nobody stuck with it all the way. There were people that dropped in and out and there were probably three or four that were pretty close to it all the way. But overall there were probably 20 people that helped out to some degree. Lot of people said they were going to help out but they dropped by the wayside. A lot of people didn't take it too seriously. A lot of people didn't realize how seriously I was taking it. But you kind of have to, at that point. I didn't take it seriously enough. What I should have done was take four months off work, like some of the other candidates did. But I couldn't afford to do that. I took, like I said, the last ten days off.

MRR: So you were working and campaigning at the same time.

B: Yeah along with trying to run a label. That got pretty morally defeating. But I got to go to forums. All the forums were put on by the building industry, for the most part. And some of the questions were fixed, and they had given some of the other candidates questions in advance, where I'd get 'em the day of the forum.

MRR: Oh really?

B: That happened once.

MRR: Yeah, what were some other things you found out that were the corrupt side of...

B: The corrupt side is...

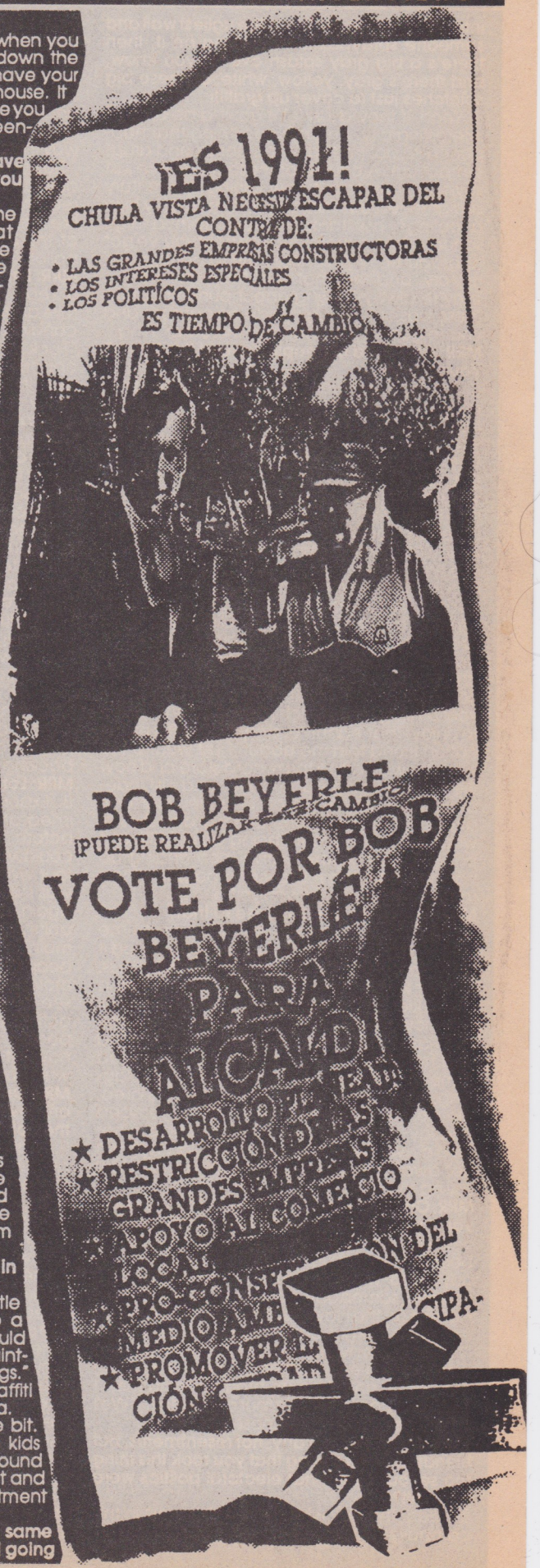
MRR: Even though it's probably everywhere, right? But what were some more specific stories about it, like this question thing you just told me about?

B: Well it's like the building industry put on a forum, and all the questions were worded... For example, one of the questions was: "New development on the east side pays its own way. How do you expect to pay for services on the west side when the reality is the complete opposite, new development doesn't pay its own way, it takes away services from the west side that already exist?" Which is no big deal to me. One of my big solutions for graffiti was legalizing it and letting all these people paint a nice big mural round the huge wall that surrounds the police station. I said that at a college forum and that got a lot of cheers.

MRR: That's great. And that made it in the papers and all that, right?

B: Yeah. They kind of worded it a little different. "Rather than getting into a painting contest with them, we should give these kids some options, like painting murals in public safety buildings." See, a friend of mine is actually the graffiti eradication supervisor for Chula Vista. He's got a police ID and the whole bit. What he does is when they catch kids spraying graffiti, they drive 'em around and let them erase it and paint over it and it just does not work. His whole department even admits that it doesn't work.

MRR: In San Francisco they do the same thing, you know, big huge white wall going



into a tunnel or something, the ugliest wall and someone spraypaints something on it, then there's a big gray splash over it, you know, and there's gray, yellow, white, all these big splotches just to cover up graffiti.

B: Yeah, if they'd just let it go, it'd be a more interesting city. Another cool thing that happened is I got invited to this gangs and drugs symposium. A couple of these guys were just saying things about how joining the military straightened out their life, and then they had a college assistant principal from a high school come in there and say how you've got to graduate high school now to get into the military, and this, that and the other thing... They're always talking about punishment for these kids like, "bring a knife on campus and you're gone." This, that and the other thing...

MRR: What kind of people were at this forum? Young kids?

B: Just kids who were in gangs and their parents. It was just more of a question of, "You're bad and you've got to stop being bad or you won't ever be good, unless you join the military, which will straighten you out. And then I get up there, and I go, "Well, I don't know if you people are going to want to hear this or not, but here goes: Number one, I don't think rebellion is bad. I think any kid, any teenager especially who doesn't rebel is crazy. If you see things you don't like you gotta rebel, especially at a young age while you're still a little bit idealistic. You know, what do we celebrate every July 4? And Cinco de Mayo too, since most of them were of Mexican descent. I just went on to say that you need to channel your rebellion into creative directions, rather than fight each other and fight your other gangs, which I think police happen to enjoy. That's another story my graffiti eradication friend told me about. I just went on to say how we started the record store and how we started doing punk music, and just independent music. You can channel your creativity a little more constructively and still say what you want without being violent about it or just going nowhere and then ending up having to join the military and be disciplined rather than teaching yourself discipline.

MRR: What was the response to that?

B: Well, some people really came up to me afterwards and said, "You know, you nailed it on the head, my daughter was real rebellious. I didn't know how lucky I was. She's really a bright kid and she doesn't do well in school and now I kinda understand why." Because they just kill all creativity. Anyway, my friend told me that the police even encouraged some of these gangs. If there was a guy tagging, putting his name up in a gang's area, the police would see other gang members and say, "God, did you see that asshole, what he did over by your grafitti? I wouldn't let him get away with that." The police are actually saying this kind of stuff.

MRR: One of the great lines I saw from an ad of yours said "Recycle paper not politicians."

B: I went really big on the recycling thing, because early on in the campaign, one of the guys who was passing out fliers for us and noticed somebody had four different cars parked on their lawn, so the guy put a flier on each car. The guy called me up, yelling at me, "I'm a big environmentalist. I hate people who put pro-environment..." like we had on our flier, "...and then go around doing this." I said, "Why do you have four cars then?" "Well none of them are Japanese cars."

MRR: So did you get any, not resentments, but friends of yours saying that you took this thing too seriously and that electoral politics were total shit?

B: Yeah. The guy who helped the most in the campaign was like one of the big anarchists in San Diego. Some people thought, "Why are you doing this? You know the system sucks and always will suck and we suck, too. Why try and do anything about it?" I've changed my opinion on voting, actually. I used to not vote and think, "My not voting is a vote against the system." But what it really is, it seems to me, the way the people in power look at that is just like, "Good, we have this many apathetic people, due to lack of education or whatever." So, my recommendation on voting now is if I don't like the candidates, I won't vote for the lesser of the evils, I'll just write "Fuck You" on the ballot.

MRR: Let it be known.

B: Yeah. I will do that. I will go and vote, I will not miss another election. If I don't like any of the candidates then I'll write in "Donald Duck" or "Fuck You" or myself in. I will never miss an opportunity to vote again, no matter what issue it is. What's it take, two minutes? I don't know if we'll ever get any real change through voting unless more people with more radical perspectives jump in these races. Even clustering them. If you live in a small town, for example, that has a relatively large punk scene... having twenty punks run for one city council seat would make a statement. Anybody can do it, as long as you're 18 and a registered voter. That's another thing we concentrated on was registering people to vote. That was relatively successful, though I think I registered more voters than I got votes.

MRR: Okay, it's the day of the election, you're campaigning— what was your feeling then?

B: I knew I didn't have a chance of winning. Realistically, most people in my camp were saying, "if you're really good you'll finish fifth." We finished fifth. It doesn't sound like a moral victory, but if you knew the race, it really was. There were four serious candidates with real backing.

MRR: Lot of money, lot of time...

B: Experience and name recognition. I finished ahead of three people who had run before, and had their names in the paper. It could've been better. Breaking into the top four would've been a major victory. But fifth was still like a minor victory. If I wanted to run again, which I'm not sure I want to do at this point, I have a better shot at winning. The main reason I ran was to try and say, "Look people. If I can do this, then somebody who's more interested in it sure as hell can." I'd like to see other people who are more politically active get involved in it. I'd go to places and people would say "Oh, you're a politician now." It's like bullshit, I hate politicians, that's why I ran for office.

MRR: Did any of the other candidates pick up on anything you said and make it a part of their platform?

B: Yeah, they did. One of the things about this election was that a lot of people said the same thing, they were slow growth, they wanted to stop the divesion of the east and west side, that type of thing. So there weren't very many arguments on issues. The main issue was who's going to be more likely to carry out these ideas. Nader came across as the pro-environment, experience. Everybody's afraid of each other nowadays, so having ties with the police sure helped him. I came off more as "the police use one third of the city's budget, why don't we use some of that money to prevent crime before it happens." I got a lot of "You know, that's not gonna work" from people. More youth centers, that type of thing that I was saying, people picked up on. Keeping open space so we're not crowded on top of each other. There's another issue, too, that Nader picked up that I was saying early on, that the city needs more diverse representation. We need working class, we need youth, more people who are interested in things besides attorneys. You go to a council meeting and who do you see there? Everybody's wearing a suit and tie, and they're either a developer or the developer's attorney or some type of financial group trying to twist the city's arm.

MRR: You just said "leadership" is the big buzzword in the campaign. How did you feel about putting "New Leadership" on your signs?

B: I put that just because what I was saying was that, for example, a person like Jim Nader, his big thing was, "I was reading Environmental Impact reports when I was 13 years old, I was on the youth commission, I've been in city politics for 20 years..." I'd say things like, "How can someone who was reading Environmental Impact reports at age 13 even know what youth is?"

MRR: Did you say that?

B: Yeah. One of my things is actually having city council meetings in the neighborhoods. If you're going to pass a decision that's going to affect a neighborhood in a certain way. For example, they closed down this one street so they could expand a shopping center along with tearing down the Boy's Club and moving out a grocery store because they don't get any tax revenue from food sales. The city council meeting should not only let all these people know what's going on and invite them to the council meeting, but go meet on site. Have the council meetings in these neighborhoods, the other candidates as neighborhood planning groups, things like that which I'm sure they're not going to implement even though they said they sounded really good. I think why should the council meet in council chambers when nobody goes? They put up these little notices around City Hall that nobody can read anyway, saying "We're going to have a meeting, and we're going to give this developer 5 million dollars so he can develop a hotel." They don't even let anyone know this in advance, and then after the fact, when they're building it, everyone complains. So I think we need outreach more in the community. Let these people know what's going on ahead of time.

MRR: What's your reaction now, now that it's all over? You're on your first vacation in 2 years, you must sleep a lot.

B: No, I don't sleep that much actually. I want to start putting out more records. I think, and other people have mentioned, politically speaking the label is probably more important than even getting elected in city politics. You get a lot of press, though, even by running. I encourage anybody who's even thinking about it to definitely run. Pick what you want to do from the beginning. Either a humorous campaign where you kind of say, " fuck the system right off", or run a more serious campaign and try to affect minor changes, which is all you can do anyway, unless a lot of people start running.

MRR: What's the main thing you learned from the campaign, besides the voting thing?

B: The main thing I learned? Generally, people don't think it's possible for change. Mainstream people don't. That's why I like to deal with younger people who are still a little bit idealistic. I think it's a very nice attribute to have, and if I can encourage that in any way, whether it's by running or putting out records by bands, then that's what I want to do.

MRR: You didn't kiss any babies, did you?

B: No. Didn't kiss any asses either, that's probably why I didn't win.

BOB BARLEY/ VINYL COMMUNICATIONS/ P. O. BOX 8623/ CHULA VISTA, CA 91912

WELCOME TO THE SCUMPIT

By Kris McL

"The Fixx, aren't they the ones that did "Reach the Beach"?" No, no, no, it's just ONE "x" thank you. This is the response you get out of most people when you mention The Fix, probably one of the best, if not the best bands to emerge from the Midwest in the early 80's.

Hailing from Lansing, Michigan, The Fix combined fast, energetic guitar by Craig and grungy, yet extremely competent bass by Mike with the most gritty, biting, bone crushing vocals in the Germs vein by Steve and probably the fastest, meanest and downright best drums of the time by Jeff. I never saw them live, although people that did said it was one of the most intense experiences of their lives. Tesco Vee, the infamous lead singer of The Meatmen, had this to say about The Fix live,

"...bein' the journalistic impresario I was at the time I ambled in, reeking of methane, Aqua Velva, and two monster 40 ozers of Colt 45. What happened next was revelatory, stupefying and tornamount to rock and rage stampede, like this clyde was laid to waste. The singer had feet wrapped in bandages, a Voodoo head backlit jumpin' around the bass tub, a big black Hendrix lookin' motherfucker kickin' bald face aggro. Wall of scorch, one after another, fully auto, like macho machinery eatin' meth and crappin' thunder, and everyone in attendance would never be the same. That bass meister, gentle giant Mike, careening and spankin' that marine plywood, and all the while tap tap by this entirely jockular, but supremely righteous skin beater never missing one. . .Live they were the loudest, tightest, and most rippin' combo perhaps this cat has ever witnessed. . . A blunderbuss of tuneage...".

Unfortunately the band wasn't around that long (about a year-and-a-half), and has only a few releases, all of which are both profoundly good, and some of which are profoundly rare. Their first release, the "Vengeance/In This Town" 7" is Touch and Go Rekords (that's right, Rekords!) #2. Only 200 of these gems were pressed, essentially it was just a promotional endeavor, with many of them being given away. This single is much more "punk" influenced, with Steve's vocals not being quite as raw as on their other releases, but it is equally good, if not better than his latter style.

The next release was the "Process of Elimination" 7" compilation which included The Meatmen, Violent Apathy, Toxic Reasons, Negative Approach, and of course The Fix among others. The Fix have one track, "No Idols", which has Barry Henssler on back-up vocals.

About 8 months later, the "Jan's Rooms" 7" was released, which is Touch and Go #5. This single was recorded by Spot (world renowned producer of Black Flag, The Misfits, Big Boys etc.) in Los Angeles while the band was on tour in 1981. This is a 4 song E.P. with an insert, unlike the first release. Some of the "Jan's Rooms" inserts were hand colored, spray painted, and had funny little writings on them (mine says"My uncle told my dad his balls felt like they were on fire!") These "insert alterations" were done by none other than Tesco Vee and Steve. This release has a much heavier, more raw sound, while maintaining it's musical ability, quite an incredible single for 1981.

Unfortunately, this is all The Fix released during their short lived careers, although many unreleased studio outtakes and live tapes remained. Last year Lost and Found Records in Germany released an LP of unreleased Fix material. Although the sound quality isn't the best, it is still essential to anyone interested in good hardcore. There is a possibility of a 7" of unreleased material to be put out later this year on Staplegun Records, so keep an eye out. "So," you ask, "what are these guys currently doing with themselves?" Well, Steve and Mike are currently in a fuckin' rockin' band out of Lansing, Michigan called Just Say No, Craig has pursued different musical interests and now lives in Chicago, and Jeff "has a real life, and a real job," as Steve likes to put it. Well, That's about all until next time, oh, and by the way, I'm in the process of trying to get these guys to do a reunion, so keep your fingers crossed cheese, it would be the best thing to happen to this planet since T.V. dinners and pop tarts.

Kris McL./ PO Box 867262/ Plano, Texas 75086-7262.

WORDS OF WARNING RECORDS

Words Of Warning Records has been in existence since 1986, here in the sunny climes of Newport, Gwent, Wales. It was started by one Karl Norton, a madcap eccentric and crocodile wrestler (in his spare time) who felt the need to pour oodles of his hard earned cash into the decadent and totally self indulgent pastime of releasing vinyl records. The label has so far released the likes of COWBOY KILLERS, TERMINUS, OI POLLOI, PLEASANT VALLEY CHILDREN and many, many more. To read all about Karl's bizarre and metaphysical practices with animals and small African persons look no further than this work of utterly futile egotistical crap by the famous Russ of Inward Collapse and pet goat Moira, otherwise employed in the catering trade.

MRR: When you set up WOW records what were your initial intentions?

K: I set up WOW in the summer of '86, I was seeing a lot of "small" bands locally, which were totally ignored. So it was just a case of "if no one else is gonna stick something out by them, I will!" That was the prime motivation behind it all--supporting bands that I liked and who no one else was helping.

MRR: Are these original aims still relevant to what you are doing now?

K: Yeah, I think those desires are still relevant to this day. Quite a few bands who have done stuff with WOW are getting some well deserved recognition and I'd like to think WOW has had a small part to play in making that happen. I guess that over the years WOW has been in operation, certain other aims have also become significant, such as wanting the label to become well known, etc.

MRR: Do you think the record consuming public/the "scene" have an understanding of producing records? How much do you have to explain the process in order to justify itself?

K: When I first got into this music "scene", I thought that to be able to release records was something really special, and I think it's a good thing that people do realize that anybody can do a record. Though I think a lot of people underestimate how much work, effort, time and money goes into that round bit of oil that they buy. I try to explain as little as possible in order to justify myself. In fact, I try to justify myself as little as possible, as people who are after justification have no real interest in what you've got to say. If people are genuinely interested, then of course I'll discuss it with them. In general I think people are astonished by how much is spent on crappy little things like postage, etc.

MRR: To what extent do the views of the bands on the label coincide with your own?

K: I'd say that my views are different to the bands doing stuff on WOW, just as you can't expect every member in a band to think the same as each other. Hmm, that's not putting it very well. People shouldn't treat bands opinion expressed on WOW as an exact replica of my own, but having said that, we've got to be able to get on with each other so we must have a similar outlook on things.

MRR: How much does commercial success matter to you personally?

K: Depends on what you mean as 'commercial success'. Some would say 'commercial success' is getting into the charts, etc. I really can't see that happening somehow nor do I see it as any relevance to what I'm doing. My definition of 'commercial success' is to be able to sell enough records to be able to release more, pay my debts, etc. I mean, at the moment, I'd say it's a partial success, in that at least the label is surviving. But it's taking too long for money to filter down to the bands and I'm still in the ridiculous situation of having to borrow money from bands to pay for recordings and even entire pressings. I find it's a great compliment that bands find doing stuff on WOW is worth lending me money to do it! I'd term WOW a commercial success when I can say to a band, "I want to do a record and you don't have to pay a penny", and that certainly matters to me.

MRR: How much do you have to com-

promise your principles in order to release records?

K: I don't know, I have no principles to speak of (ha!). Only joking (sort of). I guess the big problem I have which is constantly at war inside my head, my tiny little mind, is the fact that I use up so much material in the form of natural resources to produce what is basically a needless item, ie a record. At the moment, all lists, posters, booklets, etc, associated with WOW are recycled, but the vinyl and LP covers sadly are not (if anyone has any tips to offer me here, please write to the address at the end of this interview). Also another horrific problem that the bands and I share in are the colossal import prices that folk are expected to pay for the WOW releases in overseas shops. WOW gets little back, it's just that many people take cuts when stuff is exported/imported. Obviously the guilt doesn't weigh too heavily on my shoulders otherwise I wouldn't be doing it.

MRR: After say 5 years of WOW would you say that you are as trusting as you were when you started out?

K: If that isn't a loaded question I don't know what is (I know, I know). I entered this scam with so much trust in me, to have that trust battered by so many people (in the main by "politico right-on's", is a point worth making) that it's hard not to come out of this half decade more than a little cynical. I think I've fared quite well, mainly due to all the folks who've maintained honest support and friendship. It must be said that a non-profit distributor makes more profit than a business if she/he rips you off. There's a lot of great non-profit distributions out there, but I'm sure folk who rely on the 'DIY network' will know exactly what I'm saying.

MRR: Other than records, bands, zines, etc, what are your interests outside of the "scene"?

K: This is where my mundane and pointless existence comes to the fore, in that I have hardly any outside interests. Unless you can call eating, sleeping and my feeble attempts at exercise an 'outside interest', but my definition of the "scene" covers such a wide spectrum of people, places and activities, that maybe confession isn't so shameful after all.

MRR: Since becoming a self employed businessman has the label been easier or harder to run?

K: It's quite strange really, I feel a lot more fulfilled even though I have a lot less money. I would say it's become an easier task, just because I've a lot more time on my hands, it gives me more scope to plan things. When I worked, I had my day job only to come to my night job, plus one or two other personal complications just put on so much pressure something had to give.

MRR: In ten years time do you still see yourself doing this or related projects? Will independent music still exist in ten years time?

K: It may seem a copout answer but I can see myself doing this more so than anything else, probably the fact that I can't do anything else draws me to this conclusion, though situations change and I wouldn't want to be so bold as to predict the future. I really do hope that I am involved in some way to independent music and more importantly independent thought!

MRR: What is your definition of independent music?

K: What is independent is as difficult to answer as what is punk? There's a lot of so called indie labels out there that sell tens of thousands of records and if they consider themselves indie then so be it, I have no argument. For me the answer is quite clear, music is independent when those involved (be they musicians, businesses, etc) are lovers of that music and that love is the over riding drive behind it all. When you've got to stop releasing certain records because you have financial backers telling you that is the case, I would say that that is the line, when crossed, that something ceases to be independent. What is independent music without independent thought?

This interview was done for the hell of it by moi, Russ. The address for WOW Records: PO Box 119, Newport, Gwent, Wales, NP9 7YD. Tel: (0633)-263833

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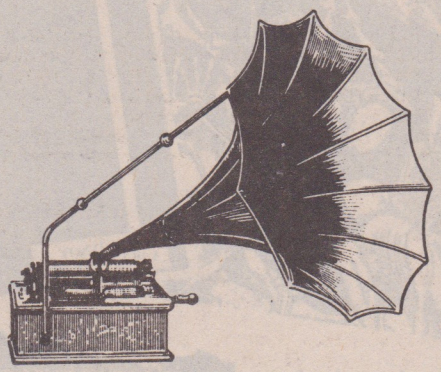

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RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings, cassettes or CDs.
Staff: (MC) Mel Cheplowitz, (HC) Hope Cooney, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian D, (KG) Karin Gembus, (WG) Walter Glaser, (MH), Michelle Haunold, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (KO) Katy Odell, (RR) Raul Reyes, (IR) Iraya Robles, (BR) Bruce Roehrs, (SS) Steve Spinali, (MS) Martin Sprouse, (MW) Matt Wobensmith, (TY) Tim Yohannan

ALICE DONUT - "The Biggest Ass" 12"

You want ass? We got ass. This might actually be more ass than I can handle. This trilogy, this mini rock opera, is the DONUT's musical descent into gluteus hell. Trick ending with an upbeat rocker (one of their best ever). But how much ass can one take? (LH)
(Alternative Tentacles, PO Box 11458, San Francisco, CA 94101)

ANIMAL CRACKERS - "7 Inch Record" EP

While the music may not be as tight and sure as their creative souls would like to venture, it's still a fun hardcore outing. The best part, though, is the vocalist, who adds some real raging inflection and emotion that puts this one over the edge. Excellent. (TY)
(Thrashing Mad, 23 Perry St #1F, New York, NY 10014)

ANTISEEN - "Psycho Killer/Heavy Mud" EP

The North Carolina royalty show us again that they are the kings of the bottom-feeders. This rocks your entrails. No mercy. No quarter. "Psycho Killer" has D. Byrne spinning in his grave. Put some fangs into that art-rock shit. "Heavy Mud" is live with the superior fidelity you'd expect. It's a reworking of an older ANTISEEN song. Great. (BR)
(Jettison Records, PO Box 2873, Durham, NC 27715)

ANTISEEN - "Southern Hostility" LP

And hostile it is. A raw hybrid of DRUNKS WITH GUNS and LAZY COWGIRLS, perhaps? Needless to say, it was good. I will listen to it again and again. If they're so punk, then why do they look like hippies on the cover? (MW)
(Rave, PO Box 40075, Philadelphia, PA 19106)

ASHTRAY - "Trailer/Riding on the Train"

"Train" is an above average power-pop ballad with hard guitars and female backing vocals; the B-side reverses speed and vocal duties in a slow, satiric dirger. It's been done before, but it's okay. (SS)
(PO Box 29115, Philadelphia, PA 19127)

ATOMIC 61 - "Deluxe Snooze Bar Alarm/No Fault Insurance"

This entertaining record carries on the long tradition of IGGY borrowing. The vocals are convincing and the songs catchy. The bass and drummer work hard and permit scrounging fetal pig guitar. The muffled singing alludes to malevolent undercurrents. There's a bit of middle repetition but the outcome is successful. (BR)
(Baylor Records, 48 Moniter St., Brooklyn, NY 11222)

BALVAZ - EP

Vicious Norwegian crunchthrashgrowlstench-metalgrind. They've captured one of the most schizo singers I've heard in years, comparable to the throatman of HELLNATION. Knee tappin' and toe slappin', this blazin' frisbee contains four unrelenting richter scale smashin' compostitions. A disc guaranteed to leave bruises. (CD)
(Virulence, 106 Rue de la Jarry, 94307 Vincennes Cedex, FRANCE)

BERSERK - "Giant Robots" EP

Think of this: say SHONEN KNIFE had a sex change and opted for a heavier, fuzzier sound but retained lyrical ideas and basic music style... This is all meant to flatter you, BERSERK. (KG)
(Merkin Records, Inc., 310 E. Biddle St, Baltimore, MD 21202)

BLAGGERS I.T.A. - EP

They're back and they're learned key changes and how to sing "whoah!" Politically correct Oi! if you can believe it. Catchy as fuck and "Beirut" is the hit. (LH)
(Knock Out Records, Büsackerstr. 32, 4100 Duisburg 18, GERMANY)

BLATENT DISSENT - "Hold The Fat" LP

What we have here is punk rock'n'roll that shows some of its hardcore roots. It' not that there's any lack of harmony or hooks, but I'm finding it difficult to say anything of interest about this. A few songs caught my attention, but most of this went in one ear and out the other. (MW)
(Glitterhouse Records, Gruner Weg 25, 3472 Beverungen, GERMANY)

BONE CLUB - "Bless This" LP

Another Minneapolis area band with alot of power and attack, kinda on the rock side. No movements or riots will come of this, but it's a fine effort. I wish someone would come up with a name for this type of stuff. 90's punk? (ML)
(Rocket Sound, PO Boxs 40397, St. Paul, MN 55104)

BREADWINNER - EP

The untitled a-side is an instrumental that reminds me a bit of the MELVINS. The two b-side cuts feature the more instrumental tweakage that reminded me of JESUS LIZARD, BLACK FLAG, and VICTIMS FAMILY, complete with "off" tempos, churning bass riffs, and clanking guitarwork. A very captivating instrumental release. (WG)
($3.00 ppd to Merge, PO Box 1235, Chapel Hill, NC 27514)

BULGE - "Penis Rising" 10"

This is it. The most perverted, offensive, bizarre yet laughably distasteful band to ever dredge itself up from the primordial ooze. Every reviewer on the planet will instantly use GG ALLIN as a generic reference, but in this case they'd be right cuz BULGE was GG's back-up band a few years ago. Some of the riffs are used again here with different lyrics, and GG himself even makes an appearance. This is sleaze-for-the-sake-of-sleaze, mud-slush, bowel rock. Pink wax and a limited poster that you can hold with one hand. The one record that will get your ass whooped if mom ever finds it. (CD)
(Fudgeworthy Records, 8 Stevin Dr., Woburn, MA 01801)

CAN'T DECIDE/MEATFLY - split EP

CAN'T DECIDE cover a KRAUT song, "All Twisted", and do a fine job at that. MEATFLY remind me of a slower NEANDERTHAL, heavy on the bass. It's a good release - I know a punk record when I see one. (MW)
(Sound Polution Records, PO Box 17742, Covington, KY 41017)

CAPTAIN CONDOMS - "Kinda Kool" EP

This is a really good band from Tokyo Japan that sound kinda like a cross between New York ala COP SHOOT COP and HELMET and the midwest ala TAR. Sort of post-BIG BLACK but really organic, really American sounding anyway. Good stuff, cool inserts. (ML)
(Public Bath, PO Box 2134, Madison, WI 53701)

CAPTAIN CRUNCH - "Girl At The Zoo" EP

The first release from this California band is a pleasant surprise. Five songs of mainly punked-out pop. It's real well done and the one ballad, entitled "Slow Song" is the best of the bunch. (MC)
(Short Hare Records, PO Box 7768, Santa Cruz, CA 95061)

CHOOSEY MOTHERS - "My Girlfriend is Gonna Beat Up Your Girlfriend" EP

From the opening strains of the title song, which rips off the RAMONES "You're Gonna Kill That Girl" (which is a rip off of "Leader of the Pack" anyway) I know we had a fine record here folks. These guys are from Denver and carry on the tradition of THE FRANTIX very nicely, thank you. "Shake It" and "Family Man" make up the flip and are somewhere between grunge and good 'ole p-rock. Red wax, cheezy logo, hot pink sleeve, you can't miss it! (ML)
(Boozefighter Records, PO Box 101511, Denver, CO 80250)

CLAWHAMMER - "Q: Are We Not Men? ..." LP

A straight cover of the first DEVO album. The arrangements aren't varied too much but this still sounds a lot more like CLAWHAMMER than DEVO. The end result is a much more rocking (and less of a novelty) album but of course it's not as good as the original. A strange concept and I hope this doesn't become a trend like those worthless 'tribute' albums. (BD)
(Sympathy, 4901 Virginia Ave., Long Beach, CA 90805)

CLINTONS - "Rockin' Boy/1984 Johnny"

I realized there would probably be a flood of post-BLACK CROWES fallout but I was hoping to avoid listening to any of it. This may not really be "post" anything as there has never been a shortage of shitty bar-bands but the CROWES are now the yardstick by which shitty bar-bands are judged and its not pleasant. (BD)
(Diesel Only, 100 N. 6th St., Brooklyn, NY, 11211)

CRACKERBASH - "Holiday" EP

Wow, side one has a song, slow weird heavy rock with way distorted vocals, so I say, "Okay, kinda like STEELPOLE BATHTUB". Then side 2 has a song that's catchy post-punk pop stuff, great song, and the record ends with an emo-style instrumental, high bass lines and long big power chords. These guys get A+ for diversity and extra points for making good songs at the same time. (GF)
(Imp Records, PO Box 34, Portland, OR 97207)

CRAIN - EP

Moderately tense punk/post-punk/rock with more than enough power, energy, dissonance, and emotion. This tastefully straddles the line between the modern DC sound, churning post-punk, and straightforward punk. A good one. (WG)
(Automatic Wreckords, Antioch College, Yellow Springs, OH 45387)

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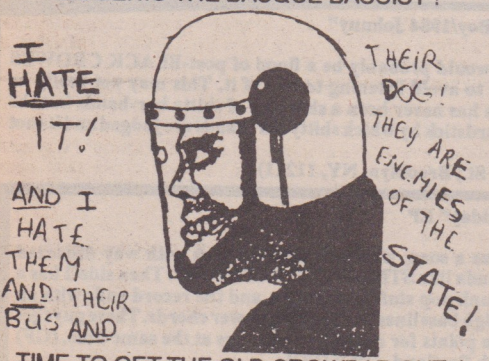

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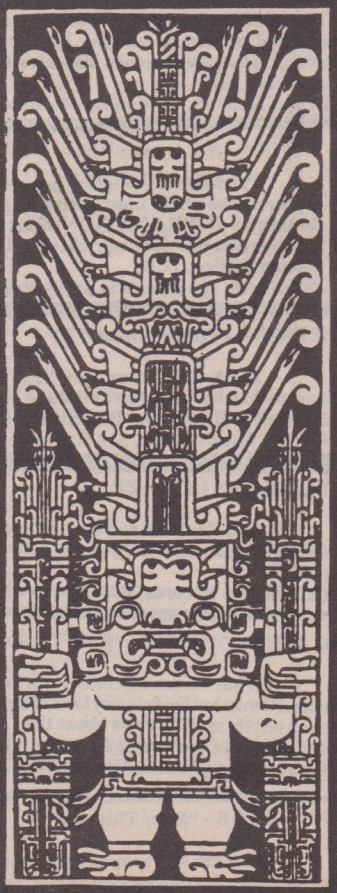

RECORD REVIEWS

COWBOY TEA SHOW - "Comilator Vol. 2" 10"

This is energetic freak scene music from four bands. The whole lot is guitar driven with vocals as diverse as Lou Reed speak/sing to John of FLUID and lets not forget the GRAND FUNK RAILROAD and BACHMAN TURNER OVERDRIVE. Some guitar solos, a few harmonies and a big psyche-a-dykeic finale. Complete with flowers inside cover and pretty pictures. Interesting. (BR)
(Rocket Sound Record Co., PO Box 40397, St. Paul, MN 55104)

CRIME - "San Francisco's Damned" LP

One of the handful of major SF's major '77 bands, CRIME finally commits the remainder of their early material to vinyl. Raw, basic, a little "STOOGE-ey in the vocals, this rates more as a document of the time than a consistently satisfying LP. Some new versions, like "Murder by Guitar," don't quite measure up. (SS)
(Solar Lodge, c/o 130 Talbot Road, London W11 1JA, ENGLAND)

DISCONTENT - "Chance to Live" EP

This unfortunately is not the DISCONTENT from Davis, CA who moved to San Diego. This is fairly straightforward, heavy straight edge type stuff. Sounds rather far off, production-wise. (KG)
(Round Flat Records, 63 Lennox Ave, Buffalo, NY 14226)

DISORDER - "More Noize" EP

The title sez it all. The ol' geezers are still belching out the brutality in fine form. Six new ones here that sound like the old ones. Fast and fuzzy guitars and speedy 1-2 drumming laced with mandatory screams and assorted bellowing. Muddy production and good toons. 100% adrenaline. D.I.Y. and killer. (CD)
(Filthy Fuckin' Punx Records, 4611 1/2 152nd St., Lawndale, CA 90260)

DON'T MEAN MAYBE - EP

A quirky two song 7". Side A has a song about beach jocks going to hell. The B-side is a bizarre instrumental. Musically eccentric rock jams with funky rhythms. An SST influence seems present. (MK)
(Dr Dream Records, PO Box 822, Santa Cruz, CA 95061)

DOORT - "Rugburn/Heavy Petting"

This record is characterized by strong drumming and chipper feedback/wah-wah guitar. The vocals are garbled and caustic like a TAD castrated with a butter knife. Good guitar meandering about the hinterlands while the singer spews undigested chunks of gruff and growl. Handsome jacket. (BR)
(Worry Bird Disk, PO Box 95485, Atlanta, GA 30347)

DOUBLE THINK - "The Scars Of Our Existence" EP

The band seems to be going for the ANTISECT meets AMEBIX sound. Of course, it doesn't hit as hard. But it has its moments. "Right on" political lyrics with a fold out sleeve á la... well, you can guess. Good effort with clean production. (LH)
(Daybreak, 30 Place Leonard Buckingham, Quebec, J8L 3N4, CANADA)

DOWNCAST - LP

A pretty hard sounding album here, not unlike a more metallicized VERBAL ASSAULT. Also hard is their lyrical viewpoint, which takes in=depth jabs at religion, sexism, racism & other targets. The LP is accompanied by a 20 page booklet further explaining their beliefs, which commendable for dedication & caring, but some may find this long-winded & heavy-handed. (WG)
($5 to Ebullition, PO Box 680, Goleta, CA 93116)

DROGAS GUALS - "En Ese Rincon" EP

Geddy Lee meets NIGHT RANGER meets DESCENDENTS? ...and then goes back to fuller guitar. Commercial metal and then pop punk... They have a two vocalists, guitar, bass and drums set up, but lack something unique somehow, by golly. But at least it seems like they're doin' it independently. (IR)
(Tralla Records, Apartado 37, 119 08080 Barcelona, SPAIN)

DRUNKS WITH GUNS - "Second Verses" LP

Ultra primal, creeping meatgrinder dirge. Classic 5 m.p.h. leaden noise. Many unreleased toons plus tracks from two of their old 7"ers. Ten sanity-diluting, cranium-crushers and two covers.....WEIRDOS' "Life Of Crime" and IGGY's "Raw Power". Little needs to be said. This is the final word in grunge rock. Awesome, to say the least. (CD)
(Intellectual Convulsion, 51 Bd A. Blanqui, 75013 Paris, FRANCE)

G.I. LOVE - "Chemical Gardens" LP

Intense cover. Intense lyrics. Intense music. Certainly from the VICTIM'S FAMILY school of quirky riffs and weird breaks. It's harsh and keeps you on your toes although the quirk is a little annoying at times. Cool and unnerving. (LH)
(Go Get Organized, 12 Rue Frochot, 75009 Paris, FRANCE)

GAS HUFFER - "Janitors of Tommorow" LP

After spending the last year trying to collect all the comps these greasers are on, it feels great to hold a real live full length LP in my hands - and what an LP it is! It's all here; "Cryin' in my beer cuz my baby left" tunes are found right smack up against "Somebody just backed up into my pick up - lets go dick some ass" anthems. This record comes with an AMAZING comic book drawn by all the guys in the band. For a good time, buy GAS HUFFER. (ML)
(Empty Records, PO Box 12034, Seattle, WA. 98102)

GENBAKU-ONANIE - "Forward Command Post" EP

This is really good fast punk from Japanese veteran punks. It has solid guitar and bass foundation with no solos. The drumming is great. The singer has the rough and ready gutteral growl of Jeff Clayton. Well on their way to legendary status. Of special mention is the fine jacket design by Madison artist Teresa Bybee. (BR)
(Public Bath Records, PO Box 2134, Madison, WI 53701)

GODFLESH - "Slavestate" LP

Please do not make the mistake of lumping these guys in with the speed/death/stench/metal scene, because you'll be missing out on something. Where those bands would rather masturbate with sandpaper than play slower than mach 5, GODFLESH makes "slowness" the rule rather than the exception, mixing in quasi-Wax Traxian drum machine rhythms & industrial bits to create a dark & powerful sound. Although putting 3 mixes of one song & 2 of another is a bit cheap, this is their best release to date. (WG)
(Earache)

GROTUS - "Mother of Pearl/We're An American Band"

This could either be called the lighter side of GROTUS (as in humorous, not in heavyness!) or the GROTUS punk rock single. Hell, they even got the ex-drummer from THE PAGAN BABIES in the band now. "Mother of Pearl" is a big tune in the live set, presented here in all its glory. Lars sounds very much like Mark Farner like on the flip- scary! (ML)
(Smelly Records, PO Box 77572 San Francisco, CA 94107)

FACE VALUE - "Loud" EP

This live 7" from a Cleveland, OH band is hindered by poor production and a strange board mix. There seems to be no bass guitar in the mix and the drums sound distant. It does retain a sincere, honest feel with song dedications, guitars coming unplugged and musical mistakes. FACE VALUE's interpretation of CRO-MAGS influenced NYHC is definetly 'loud'. (MK)
(Nemesis)

FAR CRY - "Much Time Spend Waiting" EP

Hardcore presented with a sense of urgency and emotion. I especially like the insert piece on the Persian Gulf. Fuck yeah, I'm sick! (KG)
(TPOS Productions, 12 Mill Plain Rd, Danbury, CT 06811)

FLAMING MIDGETS - "Midget Melodies" EP

This is saved from genericness by some of the worst production and playing I can recall. I'd be surprised if anyone has been playing their instrument for more than a few months as they sound like they would like to play a little faster but can't quite manage it. I'm also sure they didn't have to visit a recording studio. The record is dedicated to their deceased guitar instructor and it's beginning to make sense. (BD)
(Burrito, 3421 SE Micanopy Ter., Stuart, FL, 34997)

FORMALDEHYDE BLUES TRAIN - "Voo Doo Nectarine/Friday The 13th"

Standard swampabilly stuff that is played way too straight. No murk, tension, out-of-tune guitars - nothing. Bring back the VOODOO IDOLS! (BD)
(Diesel Only, 100 N. 6th St., Brooklyn, NY, 11211)

4 WALLS FALLING - "Culture Shock" LP

Remember what Kevin Seconds sounds like on "The Crew"? I'm getting that feel, mixed with VERBAL ASSAULT-style music. Lyrics that express awareness, environmentally, politically and psychologically. I like that. After all, aren't we searching a real alternative? (KG)
(Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810)

FUGAZI - "Steady Diet of Nothing" LP

160,000 pre-sold. But numbers only open the eyes of the masses. You should want this record for unique reasons. (KG)
(Dischord)

FUN NO FUN - "I Wanna Be Your Problem/Sinvitation" LP

Standard garage pop/rock that seems to be making a resurgence in New York (or maybe this is an illusion caused by the sheer number of records coming out). The problem with this style is that you actually have to write good songs and can't hide behind noise, speed, pose, etc.. A difficult task and this band doesn't quite manage it. (BD)
(dist. Vital Music, PO Box 20247, NYC, NY 10028-0052)

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RECORD REVIEWS

HALJ GALI HALID - EP

A Yugoslav band that goes from sounding like BONGWATER meets early CURE (the best parts) to a "progressive", almost PETER GABRIEL, deathrock meets AOR (less interesting), even though it's rather uneven, the most impressive thing about it is how unselfconscious it sounds in approaching it all. Yes, it's "interesting"... (IR)
(Listen Loudest, Samoborska 97, 41090 Zagreb, YUGOSLAVIA)

HUGH BEAUMONT EXPERIENCE - EP

This legendary early Texas punk band (includes pre-BUTTHOLES) had an EP that never got distributed (something about a jilted girlfriend hoarding the pressing in her closet), so finally someone's put some of their work out again. Includes 2 tracks from said EP, and 2 from obscure comps. Sounds like early UK punk. (TY)
(EV Records, Box 5090 Wes Sta, Middletown, CT 06459)

THE HUMAN ODDITIES - "Henry" EP

Three songs on here. The first one is the best & most original sounding with a fuzzed-out guitar-trash aesthetic that's quirky and short ("Smooth Sippin". Vocs remind me of THE SF MUTANTS at times. The other two are not as together musically and combined with some silly lyrics ("I'm a Sexual Beast") or the boring fascination with Henry Lee Lucas, it falls flat. What would John Waters say?... (IR)
(Gravel Co. Productions, 6912 S.W. 62 Ct, Miami, FL 33143)

INSIGHT - EP

This is a blend of old style Euro HC and modern-day NYSEHC. Pretty generic. Redeeming aspect: the guy on the cover looks like Ben Econochrist. (KG)
(Stand As One, BP 77, 75623 Paris cedex 13, FRANCE)

INTRICATE - "Backwards" EP

A heavy metallic midtempo bombast here, merging metal riffs with punk's anger. Perhaps a more metal version of NEUROSIS, and that's not a putdown by any means. (WG)
(Snoop, Wilhelm Kunze Ring 75, D3320 Salzgitter 1, GERMANY)

JACK SCRATCH - "When Worlds Collide" 3xEP

JACK SCRATCH displays journeyman skills with these six rock n' roll tunes. There are a variety of types of songs with influences from old English funk like GANG OF FOUR to modern FUGAZI. The music lopes along in a pleasant fashion without breaking new ground. Attractive packaging with accomplished art-work. (BR)
(Jack Scratch Records, PO Box 146702, Chicago,IL 60614-6702)

JEFF DAHL & POISON IDEA - "Open your Eyes/Flamethrower Love"

A "tribute" to Stiv Bators. The A-side is a perplexing cover choice, total AOR dreck with a chorus that makes me wince. Not much of a tribute. Back on track with the flip which is a decent version of what is essentially a STOOGES ripoff to start out with. (BD)
(XXX, 6715 Hollywood Blvd., Ste 284, Hollywood, CA, 90028)

JOHNNY PANIC - EP

Quirky garagey pop, reminding me of BEAT HAPPENING at times, I can't really day that I like it; it lacks any real substance and comes of somewhat soul-less. You decide. (MW)
(GERMANY)

JURY - "Decline Of Human Race" EP

Yet another crest on the tide of European posi-core. These Finns have adopted the U.S. posi-sound as their own and despite the cover photo (a corpse) they've copied it to a tee (or maybe I should say "to an X"). I have no problem with it provided their stances on non-conformity and anti-racism are genuine and not part of the bandwagon. Musicianship is loose and a tad more raw than most in this musical clan...and that's good! Something a bit different. Not too shabby. (CD)
(Goodwill Rec., PO Box 3244, 1400 Yverdon, SWITZERLAND)

KISMET HC/NEGATIVE STANCE - split LP

KISMET HC spank my hiney with good drivin' rhythms, and screaming vocals. Lyrics are very anarcho-PC... NEGATIVE STANCE's (from Greece) lyrics are more personal, their sound is moodier and more melodic but has every bit as much bite as KISMET. Both recordings are of fantastic quality and the bands compliment one another nicely. High energh and PC politics will put this on every crust punk's top ten. (KO)
(KISMET HC, 85 Thornley Rd., Stanfield, Burlem, Stoke-on-Trent, Staddfordshire, 6T6 7BB, ENGLAND)

KONTAINER - EP

Four songs of early UK punk-influenced tuneage. Very basic song structure and simple chords, along with pretty sloppy playing make this kinda fun. At times, the guitar solos get just a tad bit overbearing and the production leans toward the heavy metal effect. However, it doesn't bag it down, and I'd say it's pretty solid. (MW)
(Tralla Records, Apartado 37119, 08080 Barcelona, SPAIN)

KOTTGROTTORNA - "HUNGRIG" LP

The one thing that's always bummed me about listening to foreign records is not being able to translate what's being said. Especially with this record because although the music isn't very traditionally punk they seem to have a lot to say. It's got a bluesy harmonica/rockish feel at times and sometimes it's a little too clean sounding for me. Just average. (RR)
(Beat Butchers, Kungholmsstrand 141 5tr, 112 48 Stockholm, SWEDEN)

KRUPTED PEASANT FARMERZ/THE CURBS - split EP

KPF rule! Fantastic pop punk, real fast, great vocals. Making their point in a fun way. SCREEECHING WEASEL fans take note. 3 songs, you'll be singing along. The CURBS are more punk, metalish guitar. Not as catchy, but two good songs. Great record. Watch out East Bay scum, South Bay is picking up. (GF)
($3.00 ppd. Brain Dart Records, 5162 Giusti Dr #4, San Jose, CA 95111)

LEATHERFACE - "Mush" LP

Devastating. This album washes over you in waves. Amazing power in such tuneful, sad songs. Great loud guitar, real loud and full. Growled vocals, weird phrasing that totally works. Heavy pop-rock format, but totally new and fresh. Unbelievable. Fuck, do not miss this. (GF)
(Roughneck Recording Co., UK)

LEAVING TRAINS - EP

The LEAVING TRAINS? Weird. Three punk rock tunes (at times more "rock" than "punk") that actually remind me of ANTI-SEEN. Sorta shouty vocals with raw rock riffs. It's alright, I guess. (LH)
(SST Records, PO Box 1, Lawndale, CA 90260)

LETCH CITY PATROLERS - "Saturday Nite" EP

The title track is a nifty slice of melodic pop-punk — catchy, loose, distinctly New York; the flip is more of your basic punk rock. The final chapter for LETCH PATROL. (SS)
(Vital Music, PO Box 20247, New York, NY 10028)

LOOSE RAILS - "Bet the Farm/Waiting for You to be Mine"

A nice blend of mid-tempo punk and the early new wave pop sound. Catchy tunes with good vocals. "I like it, Dick. It's got a good beat. You can dance to it." Good, really. (KK)
(Cliftone Prod., 317 Clifton Ave, Ste. 7, Minneapolis, MN 55403)

LOVESLUG/SKINYARD-split EP

Rave signs up a couple of winners, for one single at least. The LOVESLUG track "Loser Bar" sounds like an outtake from "Highway to Hell" for christsake. Yea it's total beer and fisticuffs soundtrack music, to be sure. SKINYARD do a live version of "Psychorifle Power Hypnotized" that could pass for studio, probably because it was recorded live in one. It rocks too, good job. (ML)
(Rave, PO Box 40075, Philadelphia, PA 19106)

MALINHEADS/MUNDUS VULT DECIPI - split LP

The MALINHEADS put in a million fuckin' songs on their side of the this 12", and I coulda sworn they had Mike Ness on vocals. Well, almost. Good lyrics mostly, except on "Bitch" - these are way stupid. Duh. M.V.D. are much faster - almost to a grindcore pace. All songs are tight and played with precision. A fair record - no surprises here, but a decent effort. (MW)
(Malinheads, c/o Stephan Kelch, Kolderger str. 16, 1000 Berlin 65, GERMANY)

MEAN RED SPIDERS - "Last Of The Teen Icons" EP

This completely over the top 60s/70s punk fusion would have seemed extreme even it were released in the late 70s. All four tracks are wicked raw screamers the equal of anything yet released. This is two CHESTERFIELD KINGs just screwing around as a punk band in the late 80s (the sleeve says late 70s) and if you think you'll hear a better punk record this year you're wrong. One track previously surfaced (as the TAR BABIES, different name, different mix) on a split single last year. (BD)
(Buster Bulb Records, PO Box 763, New York, NY, 10009)

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RECORD REVIEWS

MEANIES - "Gangrenous" 10"

Though I wasn't crazy about their latest 7" ("Never"), this 10" renews my faith. This Oz band takes a basic RAMONES beat and updates it a bit. Simple and powerful punk, delivered sharply with that extra energy. Non-stop raging fun. (TY)
(Au Go Go, AUSTRALIA)

THE MEICES - "Not Funny Ha Ha" EP

This Bay Area band play rootsy bar band pop. The songs are in a lighthearted vein and remind me a bit of TOO MUCH JOY. Titles includeœ, "We Was Gettin' Drunk", "It's Oakland", and two more. (MC)
(Two Car Garage, PO Box 272788, Concord, CA 94527)

MELVINS - "Eggnog" EP

A horrendously disturbing feedback orgy of unparalleled titanic magnitude. I dunno if the musick world is prepared for this. The MELVINS are more popular than ever, so what do they do, make a record even less accessable than ever. Four atrocities of tonality doom this 10" slab. Each one a work of dementia. From the "fast" "Antitoxidote" to the over-13-minute ear crucifixion "Charmicarmicat", the MELVINS know what the people want, but ignore it. Their best so far? Possibly. Thoroughly retarded cover, tunes, and all, these three are a breed all their own. (CD)
(Boner Records, PO Box 2081, Berkeley, CA 94702-0081)

MISSION IMPOSSIBLE - "Killing Us Softly" EP

Not to be confused with the early 80s DC band, this one hails from Southern California. Musically mixing slow and faster paced styles of powerful hardcore, including sing-a-long back up vocals on choruses. At times a metal influence arises. The lyrical topics of concern include compassion and the value of expression. All in all good SoCal HC, though on the down side there's a bit too much reverb on the vocals. (MK)
(Workshed Records)

MODEL CITIZEN - "Feeding The Fat Man" LP

Kind of a mixture here that I can't quite pin down. Lotsa different styles...flat out thrash ("Sid Lives"), raw grungy rock ("Abserbia"), gallopy punk ("Bob"), and stuff in between. Actual singing here (take notes, y'all) and some vocals delivered in a spoken murmur. Tight musicianship and adequate abilities highlight the 14 tunes. Lyrics cover the usual "punk" subjects but are approached in a less blatant fashion than the typical "Fuck nazis, fuck the gov't, etc." method. The back cover looks a tad cheezy and some words in the lyrics are completely fabricated ("constricture"?) but, hell, I do that in every review so who cares?! White vinyl, too. (CD)
(M.C. Works, PO Box 956, Seattle, WA 98111-0956)

MOLOTOW SODA - "Die Todgeweihten Grüssen Esch" LP

Good quality melodic German punk rock from Bonn. With the exception of a Billy Bragg cover, all songs are sung in German and cover a variety of issues, including German Reunification, bisexual girlfriends and junk food. The songs are a bit lengthy at times - a minor drawback. (KK)
(Day Glo Records, Probsteigasse 44-46, D-5000 Köln 1, GERMANY)

MONOMEN - "Booze" EP

The third single for this Bellingham, WA band finds their sound moving away from the surf garage style to cleaner sounding basic rock and roll on the A side "Watch Outside". The flip sports less produced fuzzed-out surf guitar on the short and fast "Catalina" and longer instrumental "Rumble". The B-side gets the thumbs-up. (MH)
(Estrus Records, PO box 2125, Bellingham, WA 98227)

MONSTER ZERO - EP

Post punk college rock. Pretty good though. Good songs, well done, wanky guitar solos. I could see this getting on Warner Bros. (GF)
(Rocket Sound Record Co., Box 40397, St. Paul, MN 55104)

MORLOCKS - "Wake Me Up When I'm Dead" LP

Ten live tracks and two studio tracks by the now defunct band. The music sticks to a strict neo-60's garage sound, some parts rock others are too retro to even keep my attention. The live sound quality adds more grunge to the songs, which in this case, adds more life. Recommended for 60's garage fans. (MS)
(Slugaj Najglasnije, Samoborska 107/ 41090 Zagreb, YUGOSLAVIA)

MORTALS - "Disintegration" EP

First release from a new Cincinnati garage band who draw on the usual 60s rock and punk influences while still maintaining their own sound. The playing is great and and while none of the the three tracks are standouts my guess is that they are saving their better material for an album. (BD)
(Estrus, 100 N. 6th St., Bellingham, WA, 11211)

MOVING TARGETS - "Fall" LP

Despite the lackluster start, this is a pretty great album. Lots of classic melodic tunes with nice guitar work. Love those chimey guitar harmonies. Was hoping for heavier production. But this is still cool (LH)
(Taang, PO Box 51, Auburndale, MA 02166)

MUDWIMIN - EP

Finally, a release from this SF band... wierd stories and lyrics set to multi rythmicness and great damage guitar and vocals from some former members of TRAGIC MULATO and FRIGHTWIG. now that they're both been defunct for a while this is no longer a side project. 3 songs on here, but to fully appreciate themos to see them switch off their instruments and generally be chaotic live, because the production doesn't capture it all. (IR)
($3.00 ppd to IMP Records, PO Box 34, Portland, OR 97207)

MULE - "Land of Treason/Girl I Threw Away"

A pair of covers from the "other half" of the original POISON IDEA. Chris and Dean's punk machine rolls in with their versions of THE GERMS "Land of Treason" and THE KNAVES "Girl I Threw Away". One sided single on purple marble vinyl. Maybe that's why the label is called ... (ML)
(Highly Collectable Records, PO Box 27532, Providence, RI 02907)

MUSHROOM ATTACK/FORGOTTEN PROPHESY - split LP

MUSHROOM ATTACK, from Holland, offer us nine political songs in a more hardcore/CRASS vein. Their lyrics are outstanding, especially in songs like "Campaign for Non-Violent Silly Dancing", "Kill the Pigs", and others. For this, I'd give them much applause. FORGOTTEN PROPHESY opt for a more DISCHARGE-like sound, adequate, but thrilling it ain't. Still, a great effort all around. (MW)
(Loony Toons Records, top flat 23 The Esplanade, Scarborough, N. Yorks, Y011ZAQ, ENGLAND)

MY DYING BRIDE - "God Is Alone/De Sade Soliloquay"

Uplifting - no. Heavier than Jim Croce - well, I suppose every band is, but yes. Top-drawer, thundering, scowl-cracking, sludgy power grind. The kind that makes me wanna run out and lift barbells or furniture or something. Yeah, it's that low-end, shiver-me-timbers, face-crushing doom. I dig it and these chaps execute the genre with the appropriate gloomy modus operandi. (CD)
(Listenable Records, 18 Quai Duguay Trouin, 62480 le Portel, FRANCE)

NAR - EP

This Sacto outfit sounds like pure East Bay punk, crossing a CRIMPSHRINE/SWEET BABY sound with CRINGER-like vocals. Translated: catchy, pounding pop punk. Excellent. (TY)
($3 ppd to: 1008 10th St #277, Sacramento, CA 95814)

NE LUUMÄET - "Motelli" 12"

The a-side is a studio track which is a little too slow for me. The two b-side tracks, however, are excellent sounding live recordings and better songs. The second of the two is particularly good melodic Finnish punk. Their love for the RAMONES is still there, though they don't sound like them. (KK)
(Poko Records, FINLAND)

NECRACEDIA - "Now I See Clearly" LP

Finally, a hardcore record that sits atop the pile. It's about fuckin' time, too. X-L-NT! Gnarly twisted tunes sounding somewhat like what's been coming out of NY these days. Lyrics are top notch as well. I peed my pants. (MW)
(Wreck-age, 451 W. Broadway 2N, New York, NY, 10012)

NIHILISTICS - "13th Anniversary" EP

A re-issue on white vinyl of their classic NYHC EP of 1982. No excuses, stop whining, and go get it! (TY)
(Visionary Records, 524 W 23rd St, New York, NY 10011)

NO ESPAPE/TURNING POINT - split EP

Excellent record. Both bands deliver good solid songs away from the to TURNING POINT who remind me of SCREAM at times. And with a nice sleeve, how could you go wrong? (MW)
($3.50 ppd to Temperance Records, 3229 West Ave., Ocean City, NJ 08226)

OILY-O - "Trocar Slush Weasel" EP

A fairly DC-sounding release, with tight FUGAZI-style guitar riffing building into emotional crescendos, though lacking in the catchiness department. Some of the "improvised" vocals seem like off-the-cuff mumbling. Ok. (WG)
(64 Lakeshore Dr., Avondale Ests., GA 30002)

Poison Idea

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RECORD REVIEWS

ONE STEP AHEAD - "Remission" EP

How do these people in L.A. do it? Some of these records sound so good! This one has great production. Heavy yet catchy hardcore with caring sentiments. (KG)
(Nemesis)

OVERFLOW - "Through Department Store" LP

They say imitation is a form of flattery, and I would agree to an extent. This is the STIFF LITTLE FINGERS, the RAMONES, and SCREECHING WEASEL of Yugoslavia. And it's not like they stole their music, either, cause it's all fresh n' tasty, ya know? At times, it's even kinda garagey, and it works like a charm. The whole band is 18 and under, which I find truly amazing. It's a hit. Let's bury Dee Dee. (MW)
(Listen Loudest, Samoborska 97 C, 41090 Zagreb, YUGOSLAVIA)

PME - EP

... Stands for "Pedro, Muriel, and Esther" - respects due, talking/shouting delivery, like DEVINE beign backed up by L7ish types. Vaginal Davis of Fertile Latoya Jackson zine, provides lead vocals. Gender funny lyrics, unpretentiously funny. The only nitpick is the kinda hefty price tag for a four song 7", as this seems ligitimate and not a bootleg. (IR)
($5.00 ppd to Amoeba Records, 5337 La Cresta Ct., LA, CA 90038-4001)

PARASITES - "Paramania!" EP

Another winner. These three trax feature the PARASITES' irresistibly catchy powerchord punk with those memorable choruses. Their cover of "Both Sides Now" is tasteful and fun; the other tracks are even better. (SS)
(Shredder, 181 Shipley Street, San Francisco, CA 94107)

PARTY DICTATOR - "How Does It Feel?/No Name" 7"

Extremely "doodly" off-kilter jazzy HC on the a-side: the b-side is a tad more rhythmic and churning. Two long cuts, both fairly interesting. (WG)
(Distributed by K)

PHOBIA - "5' 11"" EP

Early WHO harmonies, FORGOTTEN REBELS pop punk approach, LES THUGS echoey guitars and punch... This four song EP is really strong all the way around. An instant like! (MH)
(Bluefire Records, PO Box 16, Aldershot GU12 5XY, ENGLAND)

PITTBULL - LP

A band from Michigan who plays more mean and moshy tunes. Seems a bit pre-fabricated, like the mosh rules are being followed a little too closely, which squelches a creative intent. (KG)
(Nemesis)

PLUG UGLIES - "Not Today/Want Ads"

Not at all crazed or noisy as their name would suggest, rather we get two examples of pretty straight-ahead, somewhat restrained arty pop tunes. "Want Ads" exhibits pretty alarming early 80's 'new wave' neo-robotic/angst/albeit-with-guitars tendencies. However, "Not Today" is actually a pretty listenable piece of quiet, rhythmically steady, pulsing pop. (HD)
(Psychobabble, PO Box 268581, Chicago IL, 60626-8581)

POGO - "From Moscow With Love" LP

This album of straight ahead guitar punk was recorded in Moscow. It's well recorded and musically sounds Western too. It was mixed in Germany which probably helped. The words are in Russian, but the inner sleeve offers translations into English on most of the songs. (MC)
(Day Glo Records, Probsteigasse 44-46, D-5000 Koln 1 GERMANY)

POPPIN MOMMA'S - "Lifestyles of the Pissed and Brainless" EP

Aussie snot nose punk of a pretty ragin' and fast sort here. These guys almost sound like a punk version of AC/DC in terms of lyrical attitude and BON SCOTT soundalike lead singing but of course with more guitar gnarl like BLACK FLAG or the RAMONES. Lotsa near-idiotic songs about sex, drinking and more sex. Stupid (despite what they claim) punk with verve. (HD)
(Hippy Knight, PO Box 1101, Moppers Crossing, Vic. 3029, AUSTRALIA)

THE PSEUDONYMPHS - EP

Garage Rn'B 60's/70's guitar on "I Punched a Cop": OK.Then side 2 sounds entirely different musically - almost like a sloppy, thrashy MINUTEMEN "meets" NO WAVE fem. vocals. Pretty good at it, as well, but "Ronald Reagan's Penis" had to have written quite a while ago. Probably fun live. (IR)
(Piseye Records c/o PO Box 6785, Minneapolis, MN 55406)

POST MORTEM - "Festival Of Fun" LP

Goof metal? But it ain't really metal. Goofcrunchrock? Maybe that's closer. Like a slow MACABRE meets AOD meets INTENSE MUTILATION on the tea cup ride at Disneyland. This is a self-released bootleg (I'll let you figure it out) that spares no expense. Well, actually it is a budget job but they packed it with good stuff. Handmade drawings, lyric sheet, and a "Festival Of Fun Funbook" with crossword puzzles, mazes, word searches and other "fun" stuff. All comes wrapped in a truly inspirational cover. I like this even more than MUSICAL YOUTH's "Pass The Dutchie". (CD)
(57 Chester Rd., Belmont, MA 02178)

RAKE - "Motorcycle Shoes" EP

Dischordant, noisy grundge rock seeping from Virginia's bowels. Similar to what it would sound like if the early MEAT PUPPETS forgot how to play. Or if HAPPY FLOWERS did TAR BABIES covers using ROLLINS equipment. Bay-bee blue vinyl, too. This would make a good gift to bum somebody out with. (CD)
(VHF/200, PO Box 7365, Fairfax, VA 22039-7365)

REFLEX FROM PAIN - "Black and White" EP

Political punk/HC with gravely vocals and fuzzy guitars. Includes such songs as "Urban Decay", "Hangover", and "Media Control". Lyric sheet is not included so it's a bit difficult to understand what's being said. (MK)
(Blitzcore, Reeperbahn 63, 2000 Hamburg 63 GERMANY)

RESIST - "The Solution...Revolution" LP

A 23-song album from this Oregon political thrash band. Some people just need this stuff to fulfill their thrash diet, so if you're hungry, dig in. I wouldn't say that it blazes new trails musicwise, but if you're into fast 1983 style US hardcore, then this'll do ya. Real good lyrics on patriotism, prejudice, and smashing the state. Enjoy! (MW)
(Words Of Warning, PO Box 119, Newport, Gwent NP9 7YD, Wales, UK)

ROCKET SCIENTISTS - "Pithe Helmet/I Don't Care"

There's snotty/sung vocals over a thunping, swirly backdrop of drums and guitar on the A-side, while the flip has engaging vocal choruses. Very repetitive. (SS)
(Estrus Records, PO Box 21255, Bellingham, WA 98227)

S.F.A. - "So What" LP

Kinda rumbly, very grumbly, sorta muddy NY hardcore. Sounds mean, moshy and spewed. New York City hate-core personified. (KG)
(Wreckage Records, 451 W. Broadway 2N, NY, NY 10012)

SARCASM - "Your Funeral My Party" EP

Crazy crust...like "One Flew Over The Cuckoo's Nest" set to music. Repetitious thrash for thrash's sake. Almost like a mid-80's DISORDER at 78 r.p.m. Stenchsters take note...one of the blokes from E.N.T. is caught up in this racket. Punk as phuk. (CD)
(Nelson Augusto Santos, Caixa Posta 1197, Cep 01059, Sao Paulo, SP, BRAZIL)

SCHERZO - "Suffering And Joy" LP

This album is pretty good, but not terribly moving. Sounds too much like a weaker MONSULA. Has that Marshall guitar sound & those weird chords that go up and down the neck. The vocals kinda roll along, following the same pattern, and don't really have enough power or emotion or something like that. All in all though, has some good interplay between bass and guitar, and folks who like that punk-Lookout-bouncy stuff should dig this. (GF)
(Lookout Records)

SCORG - EP

Relatively MELVINSy heavy "rawk" with a predictable thud quality. One track is an upbeat punker with THURSTON MOORE's ghost banging an axe. OK. (WG)
($3 to Bill Rogers, 814 Oaphine Dr., Brandon, FL 33510)

SCREAMING BLOODY MARYS - EP

These locals are an excellent choice for opening for the GARGOYLES. It's THUNDERS influenced crotch-rock with plenty of sexual braggadocio. A fast and furious guitar attack is the cornerstone of this mysogynistic outfit. Often bar bands of this caliber don't take themselves too seriously. (BR)
(830 Sutter St. #8, San Francisco, CA 94109)

SEVEN MINUTES OF NAUSEA - "Cancelled" EP

The undisputed lords of noise crank out disc number 4 or 5 or 6... I dunno. It's fuckin' demented, as always. Hundreds and hundreds of songs. All with lyrics. All sound like they were played while falling down the stairs of the Empire State Building. Sheer genius. (CD)
(Psycho Mania Records, PO Box 19, Alloa FKIO 2YE, SCOTLAND)

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RECORD REVIEWS

SEAWEEED - "Despised" - 12"

Just saw these guys a couple weeks ago and it was a fun time; definitely a young energetic band to be on Subpop. This doesn't sound like your average "Northwest grunge" disc either. Instead, they connect with a fresh sound not unlike a more varied SAMIAM with a tinge of THE MISFITS, perhaps. A fine release on the ailing Subpop label: Check out "Rethink" for a great rock out. (WG)
(Subpop, PO Box 20645, Seattle, WA 98102)

SHARON TATE'S CHILDREN - "Give It!" EP

First SANDY DUNCAN'S EYE, now this. This is a German band, very unique in that they can blend post industrial punk (not unlike SF's GROTUS) and what appears to be real psychadelia ala THE UNITED STATES OF AMERICA and that sort of crowd. This will give them something to dance on the sprockets! 3 tunes, all "out there" . (ML)
(42 Records, Nelkenweg 45, 7303 Neuhausen, GERMANY)

SIVER BEARING/MOSS ICON - split LP

Powerful and emotional and at the same time fleeting and full of remorse. SILVER BEARING evinces a NATION OF ULYSEES/SONIC YOUTH (old stylee) sound, noisy and moving. MOSS ICON does a beautiful thing with dynamics. Yeah. Includes neat hand printed artwork, too. (KG)
($6.00, Vermin Scum Records, 76 Summerfield Dr., Annapolis, MD 21403 or Hydraulic Pump Organ, 1001 Castle Rock Rd, Walnut Creek, CA 94598)

SKÖL - "Uzmi I Rezi" EP

No lyrics included with this one, and on the basis of music alone this doesn't work. The vocal ranting is similar to label-mate SATAN PANOWSKI. With the current unrest in Yugoslavia perhaps more vital music is forthcoming. (BR)
(Listen Loudest, Samoborska 97, 41090 Zagreb, YUGOSLAVIA)

SITUATED CHAOS - LP

Rather flat, unimaginative hardcore with some metal parts and lots of four chord progressions. Weird and whiney vocals sound as though they're on the wrong speed and are sung to match the guitar chord progressions note for note. Whereas straight ahead, no nonsense music can be positive, the negative can be a boring quality. Luckily the lacklustre music is overshadowed by the intelligence of the lyrics, which confront the pervasive issue of icon/hero worship in a well thought out manner. (MK)
(Mint Tone, 161-26 Bay Blvd, Suite 150, Howard Beach, NY 11414)

SMOG/SUCKDOG - split 45

Well, SMOG has one song, guitar and vocals, sounds like it's coming thru a ripped speaker, total distortion, but boring song and one chant drone thing with lots of delay. Not very weird or good. Lisa Suckdog messes around with a Casio keyboard, distortion and backwards recording while singing/chanting out of tune. Wow. One okay song ala DANIEL JOHNSTON. I'll ask again; why does a performance artist make records? Shouldn't they make videos? $3.50 ppd. (GF)
(#1 Hits, PO Box 820, Pasadena, MD 21122)

SPECIAL FORCES - "Red White And Blue" EP

Snotty East Bay punk with Biafra-like vocals. Sounds like these guys are stuck in the early eighties (Orlando, early 80's?), with riffs and song structure somewhat akin to the DEAD KENNEDYS or DOA. Shucks, even the vinyl is color-coordinated. (MW)
(Shredder Records)

THE STENCH - EP

So this is Mormon-core... fast, droving, relentless energy that never lets up for this 4 song 7". No particular punk genre here except maybe "good music". I can't comment on lyrical content as there are none printed. (KO)
(Flatline Records, PO Box 520202, Salt Lake City, UT 84152-0202)

STUKAS - "Squeezing Out" EP

Combine the smooth hooks of ALL, the raw melody of The FASTBACKS, and a pinch of energy from the TOY DOLLS, and you get this great Swedish trio. Their first two singles on Really Fast blew me away, so I was surprised to find that these four songs are their best yet. (MC)
(Really Fast, PO Box 6170, S-102 33 Stockholm, SWEDEN)

SUICIDE KINGS - LP

Excellent album of DOLLS/HEARTBREAKERS styled rock-n-roll from this defunct LA band. The rockers and ballads (really dig "When Will It End") are handled equally well and their "theme" song is a classic. Also includes the most unlikely cover tune I've heard lately, a faster version of FREESTONE's "Bummer Bitch" which I prefer to the original. You might have to search for this as it was released by some guy with good taste from Yugoslavia. (BD)
(Listen Loudest, Samoborska 97C, 41090 Zagreb, YUGOSLAVIA)

SUPERBALL 63 - "Got/Relined"

Sometimes it's hard describing a record that really has alot to offer but no reference point that you could easily nail down. JESUS LIZARD going back in time to jam with OTTO'S CHEMICAL LOUNGE? I'm mail-ordering one tomorrow. It's good - just buy it. (ML)
(Big Money Inc, PO Box 2483 Loop Station, Minneapolis, MN. 55402)

SUPERCHUNK - "The Free Seed" EP

SUPERCHUNK can do no wrong. After creating the perfect pop song ("Slack..." of course) most of what they touch is magic. Four great melodic tunes here somewhere between the BUZZCOCKS and the PIXIES with a bit more bottom. Prime packaging as well. (LH)
(Merge Records, PO Box 1235, Chapel Hill, NC 27514)

SWAY SKID - "Fed Up" EP

Winningly snotty female lead vocals lead an inventive, polished punk attack. The title track has plenty of energy, the other three songs abover average for the style. (SS)
(42 Records, Nelleweg, W-7303 Newhausen, GERMANY)

THATCHER ON ACID - "Flannel" EP

When they played here recently, they made fun of the fact that MRR didn't review one of their LPs cuz it was "too wimpy", and then proceded to play a fantastic thrash song in protest. Live, they were a revelation—tight, powerful, borrowing from the VELVET UNDERGROUND, ALTERNATIVE TV, MODERN LOVERS, NEIL YOUNG and more, but thoroughly punking it out. Two of the songs here are really good, but do pale in comparison to the live experience. Hope, you got to see them! (TY)
(Rugger Bugger, 3a Alexandra Dr, Gipsy Hill, London SE19, UK)

THING - "Weirdo Riding/Ode to BJ"

Sludge/pound/grunge in the DRUNKS WITH GUNS/FLIPPER school of sandpaper tonsiled drug angst. Not too bad but a bit too much on the repetitive side and naturally not as well done as some of the stuff done by DWG or FLIPPER. Also includes a version of BILLY GENTRY's "Ode to Billy Jo" which is just plain awful!(HD)
(Noiseville, PO Box 124, Yonkers, NY 10710)

TORMENTOR - EP

Aggro metal from SoCal. TORMENTOR vies for actually spitting out their lyrics so you can hear 'em instead of the usual growling gobbldy gook, wounded yeti vocals everyone else uses. The more I listen to this, the more I'm into it. Precision playing and neck breaking speeds highlighted by the punishing pace set by Raul, the stick master from NO COMMENT. Blasphemy is their job and these guys don't even take a lunch break. Sick and evil. (CD)
(Deep Six Records, PO Box 6911, Burbank, CA 91510-6911)

TUMOR - "Six Slug Vacation" EP

The ugly Dahmer sleeve (the first?) and Midwest address had my thinking of the MENTALLY ILL or GYNECOLOGISTS and this isn't too far off the mark. Primitive garage punk with negative/obnoxious lyrics and zero production. (BD)
(PO Box 531, Villa Park, IL 60181)

2000 DS - "Crowborough" EP

An English squatter band, 2000 DS do a competent brand of political post-punk that hints of bands like CITIZEN FISH although with more straight-forward funk/reggae/UK punk touches (sorta like the RUTS maybey?). This is very well produced and played stuff although a bit slick for me. Fans of the UK circuit would probably dig this. (HD)
(Scrap Records, PO Box 8001, New Haven CT 06511)

UPSIDE - "Tristi Orizzonti"

In between the guitar solos are good social/ political lyrics sung in rather engaging atonal vocals. (Italian, by the way - but reprinted in English) I'm sorry to keep harping on this - but this is definitely metal. (KO)
(Anceschi Vanny, Via Kennedy, 14, 42019 Scandiano (RE), ITALY)

WENDEL DOESN'T MIND - "New Life/We Are Lost"

Two songs using just electric guitar and vocals. Despite a stance towards dissonance, artiness and minimal-ness, the songs are just plain bad. Imagine one noisy guitar with over/melodramatic singing without a sense of humor, a melody or even something like inspired incompetence. Wouldn't be surprised if the songs were made up on the spot.(HD)
(8306 Wilshire Blvd. #983, Los Angeles, CA 90211)

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RECORD REVIEWS

WORDBUG - "Losing It All" LP

With the exception of a few fuzzy 60's guitar solos and slightly introverted over-personalized lyrics, this is a surprisingly interesting record. Jazz chords, poppy melodies and melodic punk help this record to flow well with an honest rawness. (MK)
(Boss Tuneage, Fore St, Exeter, Devon, UK)

THE YOUNG BRIANS - "Around Above Beyond Below/Bowling Shoes"

This Spokane band play music whose main influence seems to be '70s progressive metal. If this is supposed to be an alternative version of it, it's not alternative enough for me. (MC)
(Four Thousand Holes, 1026 W. Shannon, Spokane, WA 99205)

YOUTH GONE MAD - EP

Filled with hooks, energy and humor. Sometimes geeky punk (before it was chic). Sometimes all-out snottiness. Includes one recent song and a re-mix from 82. My favorite track is "High School Slut" not like I can relate or anything...I'm punk, I was a slut in middle school. (RR)
(Vital Music, PO Box 20247, NYC, NY 10028-0052)

ZEN GUERRILLA - "Get it/Daddy Long Legs"

The A-side is pretty professional sounding "psychedelic" funk, ie lotsa effects on top of a pretty happening funk groove (more FUNKADELIC than PRIMUS, thankfully) while the B-side, for lack of a better description, sounds like a long lost, late 60's psychedelic epic with more effects, guitar histronics, etc. amid a very (again) FUNKADELIC/HENDRIX/ad nauseum thing. Also come with a big 7" box and folded insert! (HD)
(Insect, PO Box 811, Newark, DE 19715-0811)

V/A - "Altered Reality #8" EP

Nice D.I.Y. project here - two 7" records and a cool 7" x 7" zine. Fans of posicore youth edge music will eat this right up. Musically, all the songs fit in that category. Not my favorite style of HC, but it's a damn fine effort. Keep it up, boys. (MW)
(Takeover Records, PO Box 40116, St. Paul, MN 55104)

V/A - "Barcelona Explota" LP

Esentially an expanded version of the earlier 7", this compilation from Barcelona features more songs by the same four bands JUANITO PIQUETE..., MARDITA SEA, SINDICATO DEL CLOBO and ALAMBIQUE. The pace of the album tends towards melodic amidtempo punk influenced rock and hardcore. While hints of the RAMONES and FUGAZI can be heard, there's also a distinct European approach that makes this overall a thoroughly enjoyable record. (MH)
(Tralla Records, Apartado 37 119, 08080 Barcelona, SPAIN)

V/A - "Battle Between The Giants" EP

A split 7" featuring a few wonderful tracks from the early 80's Western Mass HC band, THE OUTPATIENTS. On the flip, a few choice BLACK MARKET BABY cuts. Good stuff on this boot. (TY)
(no address)

V/A - "Coming Up For Air" 2xEP

This double EP features eight tracks in varying styles, four of which might interest MRR readers. VALETS (change-of-pace hard pop), MARGIN WALKERS (female vocal rockin' pop), LIFECARDS (raw, intense thrash), and SLOWBURN (fast, powerful thrash) are the best tunes here, but I can't report any standouts. (SS)
(Patrik Frederle, Langmoosstr. 28, CH-9400 Rohrschach, GERMANY)

V/A - "Gabba Gabba Hey" 2LP

As you may have noticed, "Tribute albums" are a popular marketing gimmick for the alternative crowd. They're mostly mediocre at best, but sell by the collective name recognition of the bands on the album, or the band being paid tribute to. This time is the exception with 22 Southern California bands including GROOVIE GHOULIES, BADTOWN BOYS, L7, CREAMERS, and BAD RELIGION delivering consistently good versions of a consistently good selection of RAMONES songs. (MC)
(Triple X Records, PO Box 862529, Los Angeles, CA 90086)

V/A - "Kill Rock Stars" LP

Sorta like the "Bullshit Detector" of our time. Varied styles (hardcore to pop to grundge) and varied quality (clean to shit). Great spirit with most of the songs catchy and memorable (a rarity for a comp album). Some real motherfuckin classics by BIKINI KILL, SOME VELVET SIDEWALK, COURTNEY LOVE, and NIRVANA, of course. (LH)
(K Records)

V/A- "The Mint is a Terrible Thing to Taste" EP

Sorta a strange concept here: two Canadian band cover two different MINISTRY tunes. WINDWALKER doing "Burning inside" and TANKHOG doing "So What". The version of "Burning inside" is okay but nowhere as intense as the original. I personally have no idea what the original version of "So What" sounds like, but here TANKHOG's version sounds like a GRACE JONES tune with a heavy metal chorus. (HD)
(Mint Records, 699-810 West Broadway, Vancouver, BC V52 4C9, CANADA)

V/A - "Sign Language" box set

12 bands, 3 7"s, 1 box. Each record has a theme (stop: racism, sexism, or war), each band's song is dedicated to one of these. Musical standouts include: SCARCROW, SEEIN' RED, POLITICAL ASYLUM, and ECONOCHRIST. Committment standouts include everyone involved with this project. Along with the music, the box contains a 24 page booklet (with some good essays) and 3 postcards.(MS)
(Allied, PO Box 460683, San Francisco, CA 94146)

V/A - "Sub Pop Singles Club July 1991" 2EP

I'm not a devotee to this label but half of this release I can totally get into. Original, powerful covers layed down by SONIC YOUTH ("Is it my body") and the LAUGHING HYENAS ("Public Animal #9"). GUMBALL and THESE IMMORTAL SOULS contribute one song apiece on the first of this double seven inch that didn't really excite me. The second seven is a different story. Did I mention ALICE COOPER? All A.C. covers. (RR)
(SubPop)

V/A - "Turn It Around" LP

Yep, it's a bootleg album-sized version of the double 7" of a few years back. This Gilman Street benefit features the vinyl debuts of OP IVY, CRIMPSHRINE, YEASTIE GIRLZ, SWEET BABY JESUS, ISOCRACY and STIKKY. Yes, there was East Bay punk before Lookout. By the way, the sound here is definitely better than on the original. (TY)
($6.25 ppd from Blacklist Mailorder)

VIDEOS TAKE 2

Reviews by Devon Morf and Rob Coons

CAMERA CORE - "Video Fanzine #1"

A cool concept of mixing interviews and live footage creates a overall insight as to Ontario, Canada's diverse scene. ONE BLOOD and CRISIS OF FAITH come across as the most politically active, informed and musically aggressive bands. BROUHAHA! however steal the show with acoustic versions of Misfits songs ala banjo and mandolin. Also included are PROBLEM CHILDREN, SONS OF ISHMAEL, MUD and ARMED AND HAMMERED who came across as a bit ignorant and homophobic. This truly seems to be provide an unbiased, and informative venture into one cities scene. (DM/RC)
(Camera Core c/o Chris Lulic, 1250 Mississauga Valley Blvd. #147, Mississsauga, Ont. L5A 3R6, CANADA)

CAMERA CORE - "Video Fanzine #2"

Issue #2 of this video 'zine follows a similar format as set by it's predecessor yet expands a bit to cover touring as well as Ontario bands. On the local front we witness LIQUID JOY & PHLEG CAMP. On the touring front we have BAD RELIGION, THE EX (yawn), & NO MEANS NO. The overall technical quality of this venture seems a bit improved over last; better editing and live footage. The interviews are still a bit bare bones but amusing; especially NO MEANS NO capping on Rollins and BAD RELIGION being interrogated by a relentless interviewer about selling out, and stealing someones drum equipment. Great to see this being released so frequently. (DM/RC)
(Camera Core c/o Chris Lulic, 1250 Mississauga Valley Blvd. #147, Mississsauga, Ont. L5A 3R6, CANADA)

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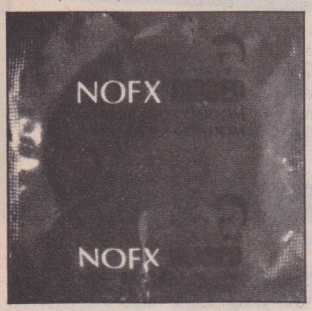

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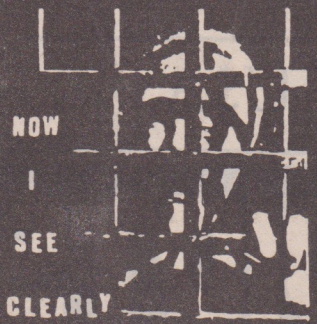

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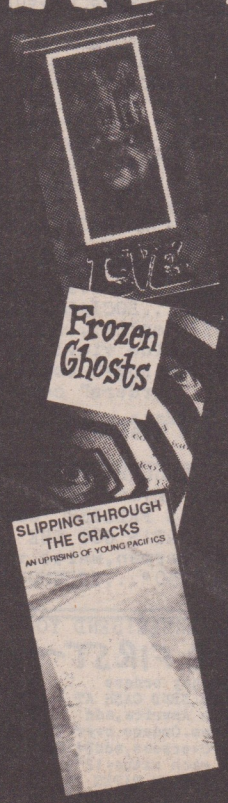

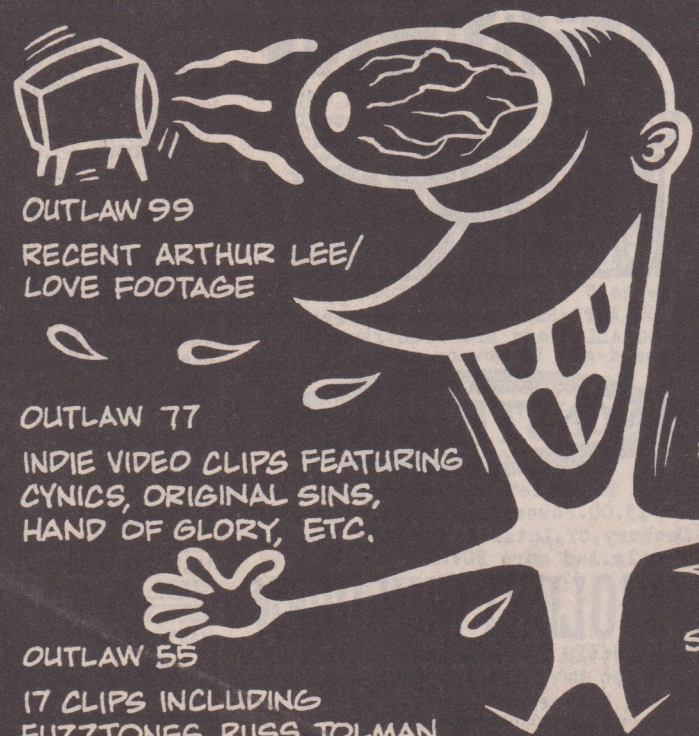

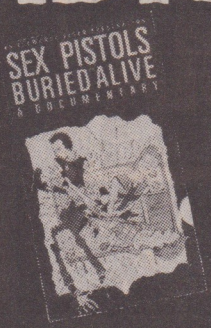

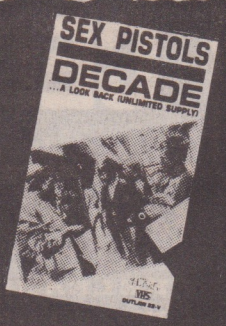

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WHATS THE SCOOP ?

By Heather Choy

This month's question:

What do you think about the events going on in the Soviet Union?

Elspeth, age 19, Boston, Ma

"I think the things going on in the Soviet Union really suck. I think that other forms of government besides democracy should keep going because they model themselves after America and America really stinks. If they're going to be a democracy they should think of a new way to be a democracy."

Ernst, age 20, Chico, Ca

"I don't care!!!"

Carrie, age 18, Milwaukee (Now in the East Bay)

"I don't really care."

Brett, age 19, Oakland, Ca

"I'm not too aware of the facts of the Soviet Union, but I think the change is all for the better. If they give it time, it will all work out. If they try to change too fast, it's not going to work."

Justin, age 19, Chico, Ca

"Everybody deserves their own set of teeth, so why doesn't someone give it to them? All teeth should be liberated from their gums. Let them have their fun. They'll find out what they're doing is wrong, cause, look at America."

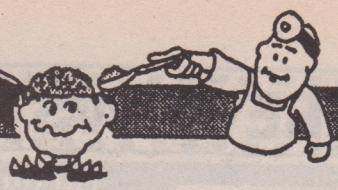
Mike, age 22, Fremont, Ca

"It's a bunch of fucking bullshit. These guys come in here and try to think that they can take over, so Gorbechev, he says "Whatever, let them try to do whatever they want to do." When they finally figure out "Hey, we can't do this," the people come in and say what's up, so he moves back in and YEAH!!!!!"

Brian, age 19, Richmond, Ca

"Everything that's happening over there is hell of cool. Now they're going to become a free country, like this country's supposed to be. It ain't our problem, what's going on over there. I think it's cool because they're getting involved, they're getting rid of the military. They're going to become a democracy. Easily. No problem. (big agruments starts)"

WHATS THE SCOOP ?



Mat, age 21, England

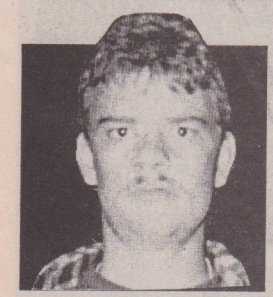
"I'm not too keyed up on current world happenings because I've not read a paper or watched tv in two weeks, but generally, in a country that size, I figure it's a good idea to have autonomous states because there is no way you could govern effectively, a country that size."

Jason, age 21 (therefore I love drinking), Emeryville, Ca

"Basically, the Soviet Union, the U.S.S.R., as they use to be, well they're still eating beets, they might not be Communists but they're still eating beets, fucking borsht, borsht borsht borsht! Yum. People who live on such meager means of nourishment must be brainless and therefore any sign of change is going to be good for them."

Kathy, age 18, Fremont, Ca

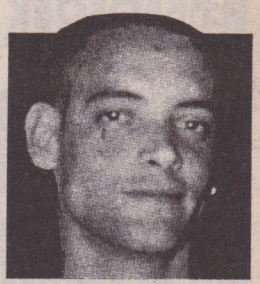
"I think that it's their business and that they should handle it themselves and we should mind our own business."



Bill, age 24, Union City, CA

"They're pretty cool, but, I don't know. I trust them and everything. I've worked with them, but I don't really think it's going to happen. I don't believe they're going to have true democarcy. They've been fighting for it for so long, I just don't see it happening."

Ben, age 26, London, England



"I find it quite interesting that there's people who are not prepared to put up with what's going on in the West and they don't really want to be a part of that which in some ways is a good thing. But it almost seems as if people are being conned by this western imperialist/capitalist thing, like with the McDonalds opening up in Moscow, and everybody's thinking that represents freedom, Coca Cola represents freedom when in fact it's actually the same sort of oppressive system which we've got over here. I don't really know what their alternatives are. I'm not really the person to ask."

Quinton, age 400, England

"I feel nothing."

Andy, age 26, London, England

"I think it's good that people are getting themselves together and keeping communism away. I don't know what the alternative is."

MOVIE REVIEWS

Barton Fink, the latest from the brothers Coen, completely redeems them after the misbegotten screen presentation of last year, **Miller's Crossing**, and is also one of the best American films I've seen in years. The darling of Cannes, which made me a little leery going in, **Barton Fink** manages to be clever, constructively vague, and work in the "human condition" spiked with good humor and bad dreams. The story begins with Barton (John Turturro) as the new toast of Broadway—the year is 1941. Barton the idealist is on the brink of bringing his "new theater: of, by, for the common man" to fruition, but is urged by his agent to make himself some money first. On to Hollywood and the Earle Hotel—AKA The Overlook, and if this film bears resemblance to anything else it's **The Shining**—where Barton's ODDyssey really takes off. Befriended only by Chet the bellhop and nextdoor neighbor Charlie (John Goodman) Barton is not too well set for friends, not a problem since he will spend days and nights chained to the typewriter, battling through his first assignment from Columbia: a Wallace Beery wrestling flick.

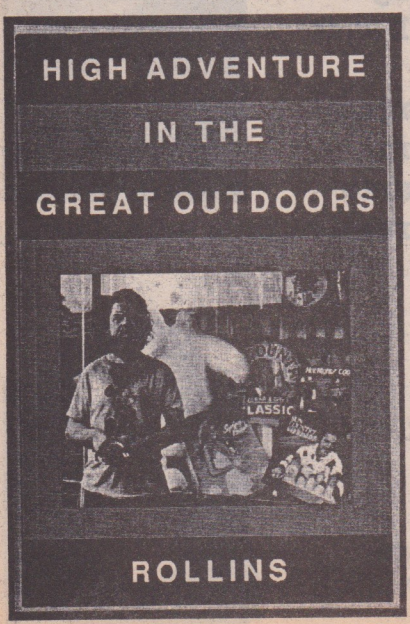
Will Barton be able to translate his love for John Doe into the stuff of B movies? Don't want to give away a bit of this film...its too good to divulge. Be prepared for reality schisms and a return to the **Blood Simple** savvy of earlier Coen macabre. Barton's battle with the "life of the mind" plunges us right into the heart of the voyeuristic writer, one whom snatches at the stories of the regular working stiff, creating himself as savior and messenger of the masses. What happens to the writer who listens with only half an ear to the tales his plebes have to tell? who saturates the dirt of daily life with the perfume of his own idealism? Probably, we come to realize, he doesn't know the half of it and/or he gets more than he pays for, though **Barton Fink** is less a tale of comeuppance for the morally righteous than a sort of Dante's Inferno of mistaken identity—both Fink's own and others—a feature length "Tales from the Dark Side." Barton's nightmare gives form and substance to the hell of writer's block and was in fact written during the production of **Miller's Crossing** when the Coen brothers were experiencing their own creative constipation. The acting is masterful—Fink's Hollywood is populated with fast-talking, bad-dressing loud mouths, spouting cast-off one-liners. And the Coen's bent nostalgia, sort of deformed and dusty, is a real relief after last year's glut of misty-eyed period films. This one is most impressive for being appealing and intelligent: obscurity without pretense. Perhaps **Barton Fink** can help to raise the common denominator of American film from its current primordial ooze.

Boyz In the Hood, one of the current offerings in the school of films by politically committed Black filmmakers about, and though by no means only, for Black audiences, is able to give faces to those anonymous "others" that white and other removed sectors of society, including the Nightly News, have warned you about...the boys of neighborhoods like Compton, Ca. who live and die in the violence of gang warfare and drive-by shootings. **Boyz in the Hood** does rely on some stereotypes: the concerned and enlightened father, the son with whom he takes care to teach the rules of manhood and self-respect,the fat kid whose mother tells him he's no good (Ice Cube) and his athletic brother who is encouraged toward pro-football, et. al. These characters are all introduced at the beginning of the film and then again after a seven year span. What's important about the effort made to apparently pigeon-hole several types of Black youth is that the film is able to get across that the violence confronting the Black community is faced by all members of it, regardless of their hopes of getting out or their relative ability to do so. Traditionally, this analysis has been applied only when white lives have been at stake too.

Boyz in the Hood does not go to great lengths to express the experience of women in the 'hood, but neither does it purport to do so. The film opens with the voice-over, "One out of every twenty-one Black men will be murdered, most at the hands of their brothers," and this is the focus and concern of the film. For those who will trivialize the text of "message" pieces, and Boyz may be termed one, I would argue that the moments of the film which do tend towards preachiness are useful for everyone in the audience; I'd rather have a film lecture anti-racism overtly than spew the rules and regulations of the status quo discreetly, as most do. All in all, **Boyz in the Hood** is more than worthwhile—more evidence of a growing movement in films, television and music which can articulate and begin to change the structures of racism.

BOOK REVIEWS

Reviewers: Bucky Sinister (BS)



Henry Rollins, *High Adventure in the Great Outdoors* (2.13.61, PO Box 1910, L.A., CA 90076) 197 pgs

This book is a compilation of three of Rollins' early works: TWo Thirteen Sixty One, End to End, and Polio Flesh. These books were originally published by another press, since defunct, and are now out of print. Rollins has collected these and printed them on 2/13/61. These writings were don in the mid-eighties.

On a trivial note, the format now as compared to the early editions is a nicer looking and much more durable on.e

The book is full of Rollins' poetic-type rants, short lines containing high-impact words and phrases. These lines bulge with emotions, mostly anger, but the overall piece usually lacks the same power of message. At times, Rollins' verse becomes clumsy and difficult to read; the furious verbal shots go off one by one, one line not flowing into the next. Most other "nonacademic" or "underground" poets have the aforementioned fluidity, but stylistic comments can only be guidelines at best.

The rest of the book consists of stories from Rollins' more thought-provoking experiences. Ironically, this is where I heard the poetry coming through. Many of the prose pieces are written with passion and stabbed with the fallacy of human existence. The pieces about the woman who killed herself outside the K-Mart are probably the strongest.

Rollins is angry, simply and truly. These writings show a pain-with-no-way-out philosophy. Bitter, sarcastic, cynical, sardonic. . . with I had my Thesaurus so I could find many more words to describe his written work.

For a Rollins fan, **High Adventure in the Great Outdoors** is a must.

For those planning only to get one book, a later publication, **Hallucinations of Grandeur** is a much more accessible Rollins. (BS)

4 WALLS FALLING

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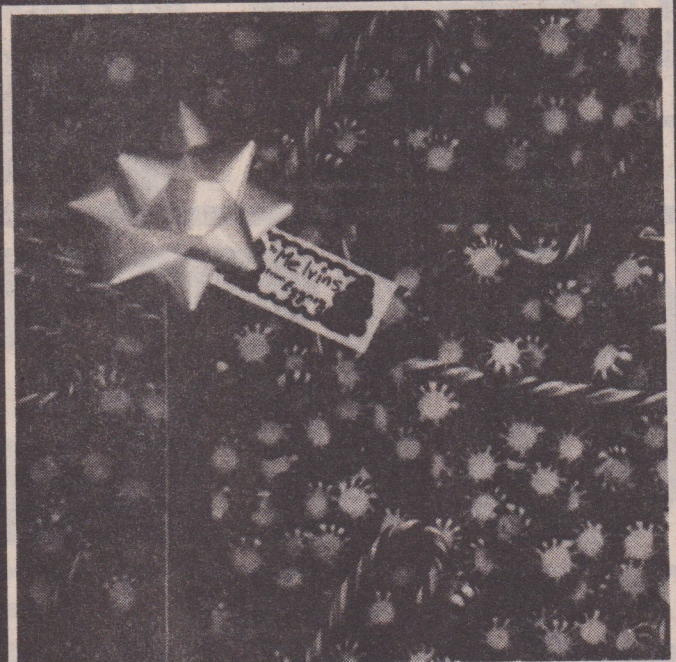

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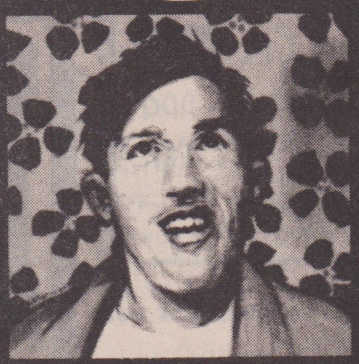

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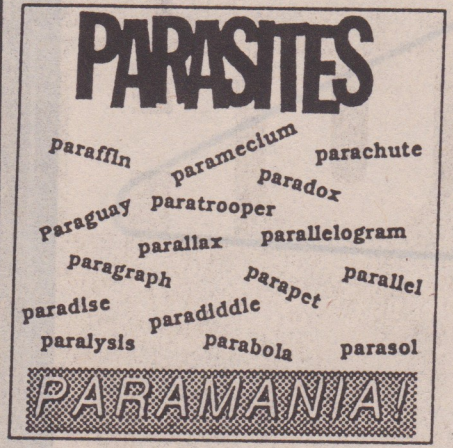

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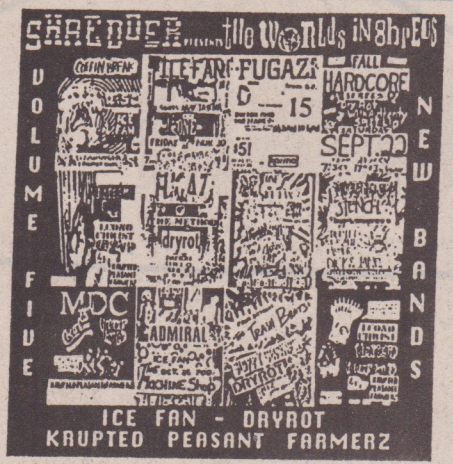

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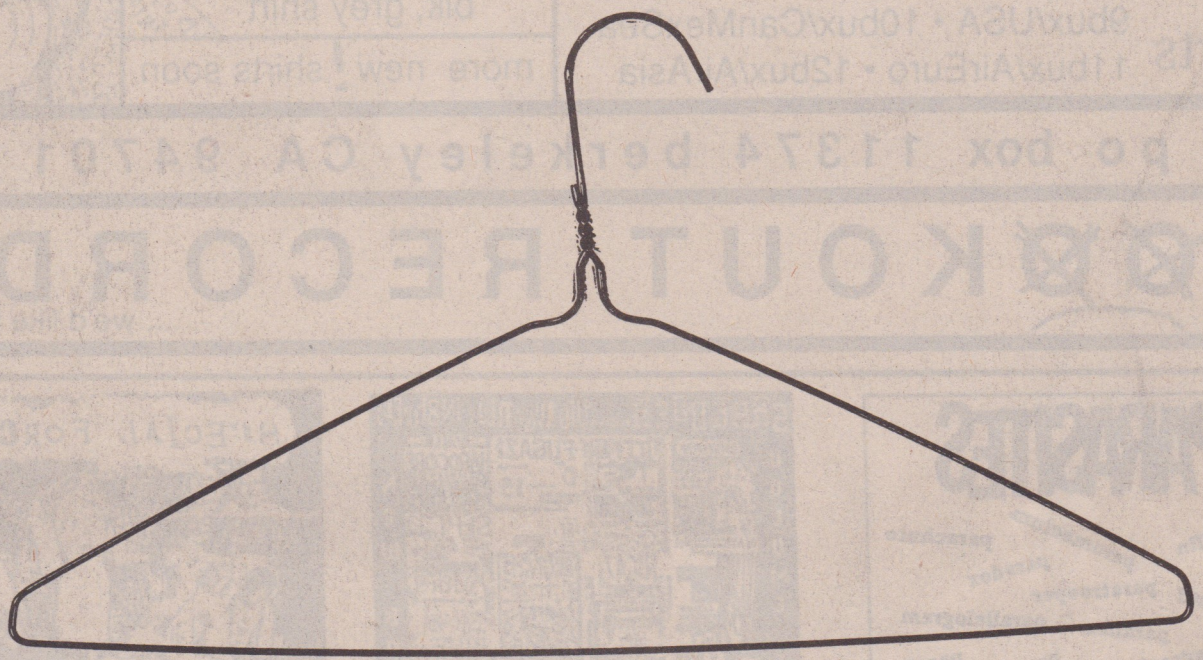

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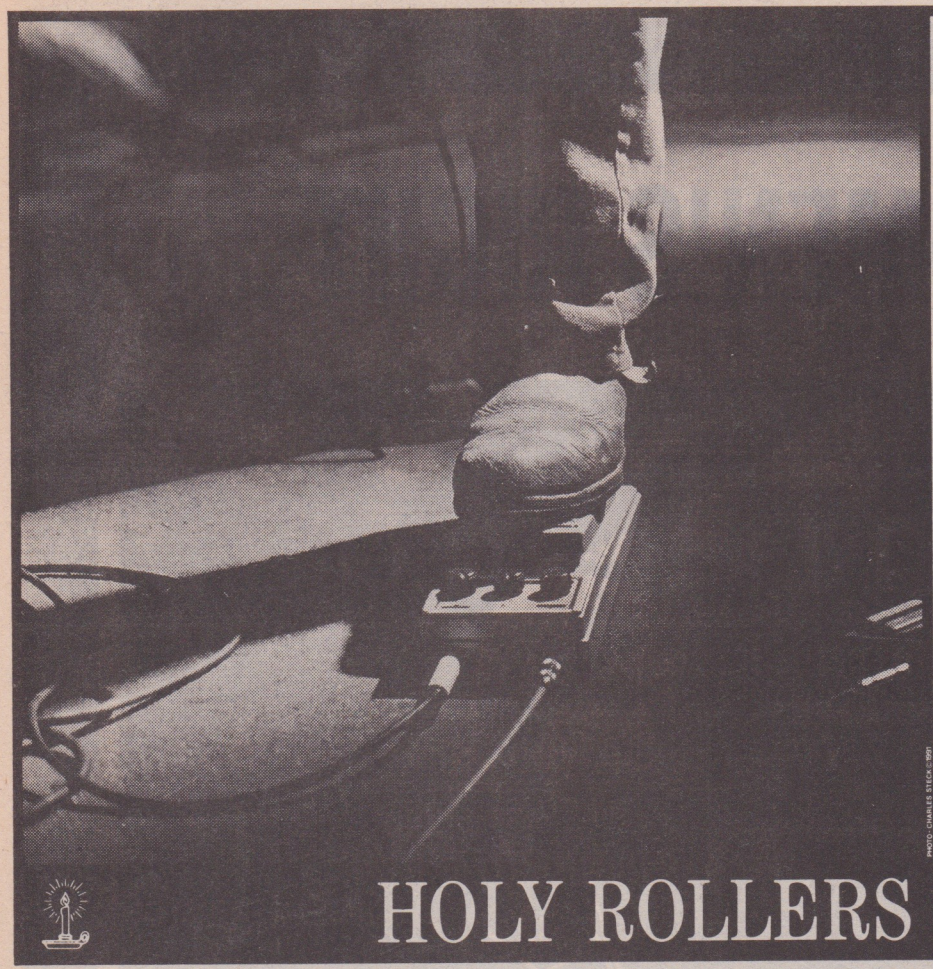
BY JOHN YATES



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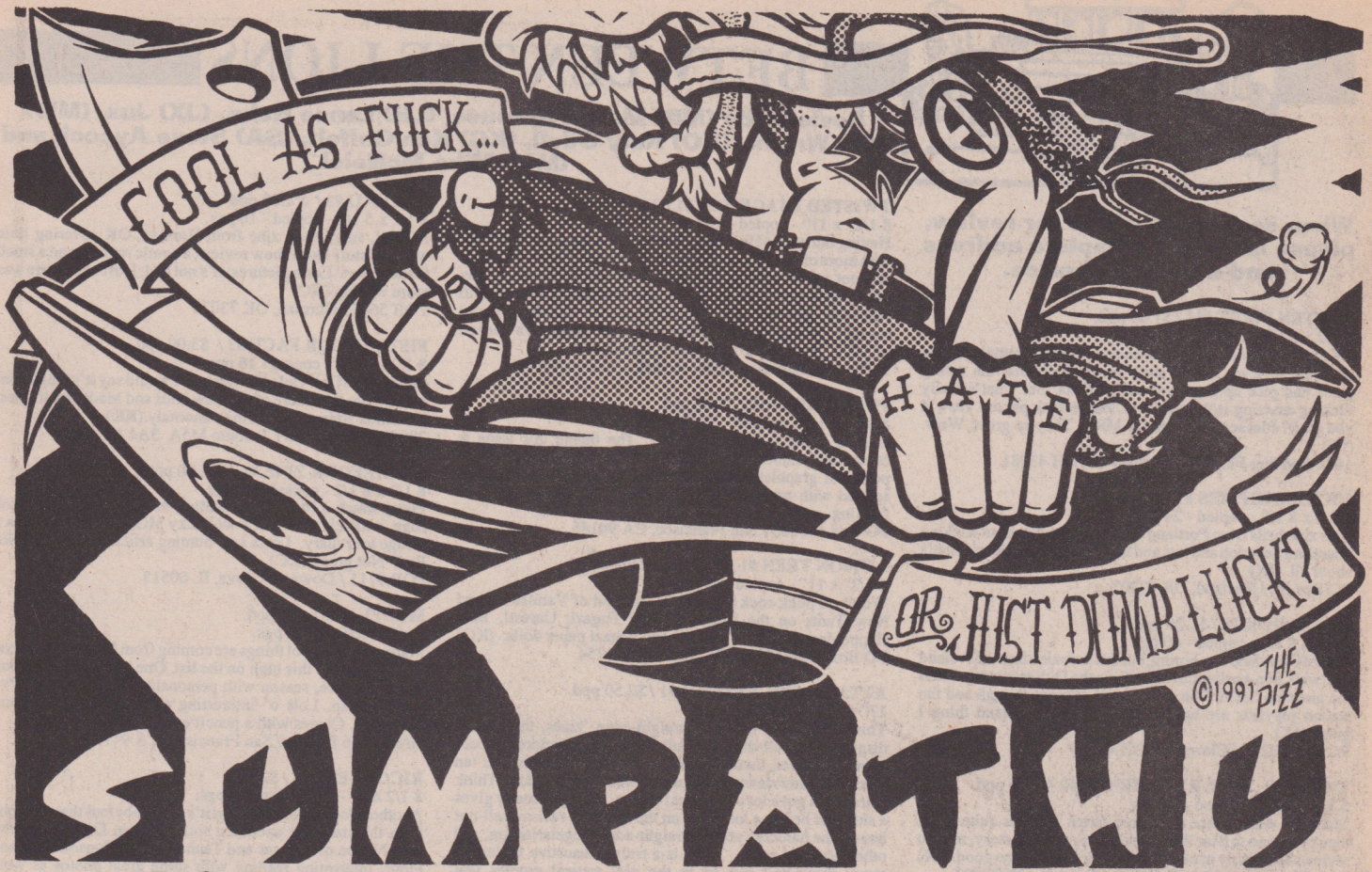

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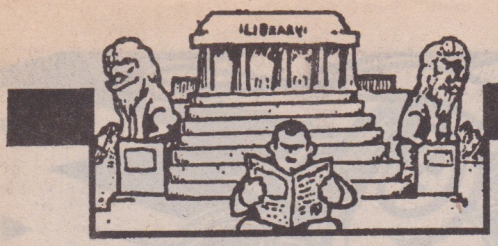

BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (LH) Lance Hahn, (JX) Jux, (MW) Maz Wright, (KO) Katy Odell, (KC) Ken Coffelt, (SA) Steve Aycock and (MM) Mike McNeiel

When sending in a zine for review, please include a complete address and a post paid price.

ROTTEN FRUIT #11 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
OK, we've got letters here with some good rebuttals, music and zine reviews, a cool story on homophobia, the dating game and pick up lines and other tidbits. But what's really fucking amazing is the photos! Clear as fuck photos. How'd you do it? Please tell us here at MRR. They're great, Wow. (JX)
1058 Bedding Field Pl. / Westerville, OH 43081

VICIOUS HIPPIES #12 / $ 1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
This zine hails from Portland Oregon and talks about Kicking Giant and Sebadoh and lots and lots of records reviews. That's about all. (JX)
PO Box 34 / Portland, OR 97207

RAGNAROK #8 / $1.25 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
Iheard Cleveland was boring, but this here zine from Cleveland has, well, non-boring stuff in it. Like the Didjits interview and the piece on S&M. The reviews are average though and the station playlists are boring...Oh well, a Cleveland thing I guess.(JX)
PO Box 29274 / Cleveland, OH 44129

THE PAUL EMIL EXPERIENCE #2 /$1.50 ppd.
5 1/2 x 8 1/2 - copied - 64 pgs.
Starts out with a piece on factory farms which is quite good, then moves on to Star War Punks (funny), a cop story, mucho reviews and plenty of other stuff. Overall it's damn good. (JX)
Paul Skywalker / 33 Jefferson Ave./ Kearny NJ 07032

AGONY #1 / $3 ppd.
7 x 8 1/2 - copied - 44 pgs.
Well, yet another trendy zine for frustrated fags and dykes everywhere. OK so I took this line from the cover. Inside you'll find wit and humor amonst the ruins/stories. Such as homos as artists, deadheads, cool quotes and stupid AIDS reactions. Didn't seem to be a whole lot there, but a good first issue.(JX)
1805 E. Lafayette Pl / Milwaukee WI 53202

BLIND AMBITION #6 / $2 ppd.
8 1/2 x 11 - copied - 48 pgs.
Well this might be good but I can't read this issue cause the printing is too bad on it. So i'll just tell you who's in it: Resist, Bastard Squad, Warpspasm, Blind Ambition, Deviant Kickback, Killer Bimbos and Distorted Reality. (JX)
PO Box 691 / Newton NSW 2042 / Australia

MISSED CONNECTIONS #1 / $4 ppd.
8 1/2 x 11 - copied - 56 pgs.
Hi, my name is Matt, and I'm 16, love the New Kids and would love to be your penpal...please write. This along with a photo in HOT! magazine could get you hundreds of the funniest, dumbest, saddest, meanest letters you've probably seen. And Matt's put 'em all here where you can read them too. It's kind of like a punk zine version of "Eating" or "Paris is Burning." Some are nicely personal and remind you of what it's like to be 13 or 15 in the New Kid hyped - conformity world called teenager. One of the best zines / ideas I've seen. It's great! (JX)
Shred of Dignity / PO Box 170501/ SF, CA 94117

BUNDLE OF STICKS #2 / $2 ppd.
5 1/2 x 8 1/2 - copied - 64 pgs.
Remember when Tom J. told you to look up faggot: "Bundle of sticks." And that's what Teg gives you here: bundles of stories, letters, photos, articles and reviews. I liked the letters the best, but Teg is a great writer and his stories are quite good on the sex-gore realm. Some will leave you quessy, which I guess is good writing. (Use to be called Second Thoughts). (JX)
54 South 9th st. / suite #132 / Minneapolis, MN 55402

SKOINK #4 / $1.50 ppd.
8 1/2 x 11 - copied - 30 pgs.
They like Oi! and hate racism. Lots of '77 stuff throughout these pages. The Lurkers are here along with others. Interesting and very punk. (LH)
Van Mieghem Johan / Postbus 41 / 9550 Herzele / Belgium

TWISTED IMAGE #33 / $1.00 ppd
8 1/2" x 11" - copied - 10 pgs
Having buried his Holocaust hatchet, Ace Backwards is back with more of those ridiculous comics we all love him for. He's also got a great interview with artist Robert Williams, a truly informative article on how to go about hanging oneself with style and finesse, and a handful of two-thumbed record reviews. Always socially conscious, Ace allocates a portion of T.I.'s proceeds to purchasing beer. (KO)
1630 University Ave. #26 / Berkeley, CA 94703

PUNCHLINE #10 / $1.00 ppd
8 1/2" x 11" - printed - 32pgs
This is going to kick your ass. The theme this issue is censorship, and John Yates launches a full-scale attack through powerful graphics and blunt text. Apple-pie photographs spliced with terrifying slogans...every page is suitable for framing...or flyering. (KO)
PO Box 460683 / San Francisco, CA 94146

ACTION TEEN #1 / $2.00 + 2 stamps ppd
8 1/2" x 11" - copied - 24pgs
Wow! A punk-rock *Tiger Beat*...instead of Vanilla Ice and New Twits on the Block, it's got Fugazi, Unrest!, Beat Happening, live show reviews and Fugazi paper dolls. (KO)
PO Box 1754 / Bethesda, MD 20827-1754

ATTACK AND ANSWER #1 / $2.50 ppd
17" x 11" - printed - 22pgs
This is HUGE! Like all straight-edge 'zines, this one is disgustingly well-done and full of big, clear pictures of bald men. However, there all similarities end, for instead of ten thousand interviews with bands with names like "Think Hard" he's got a lot of personal essays. This guy really gives a shit, and he has a lot to say on the topics of racism, sell-out bands, the hardcore scene, straight-edge, vegetarianism, and other personal rants. There is a truly exhaustive review of every show he's put on in the past several months that indicates he does a hell of a lot more for his beliefs than most of us do. This hurts...it really does. (KO)
McKaig / 954 Westcott St. / Syracuse, NY 13210

TINY ZINE #4 / $1.00 ppd
8 1/2" x 11" - copied - 18 pgs
Wisconson punks really know how to do their thing. Political and personal, Matt covers the Madison scene, the Mexican scene (bilingial) , Wisconsin contact list, good clear band photos, an interview with Butt Ugly, 'zine and noise reviews and a page of appreciation for all his friends. (KO)
102 East Gorham / Madison, WI 53703

THE IG OBSERVER #2 / $2.00 ppd
8 1/2" x 11" - copied - 64 pgs
Squeezed in between numerous pictures of fish are prose, poetry, political and personal essays and 'zine reviews. It seems as if these people love to trade 'zines and really get around. Cool. (KO)
18421 Lynton Rd. / Shaker Hts., OH 44122

BOILED ANGEL #7 / $3.00 ppd
5 1/2 " x 8 1/2" - copied - 100 pgs
This is the most disgusting, perverted, offensive thing I've ever seen and I dig it intensly. Crude comics that seem obsessed with incest, satanic/anti-christian graphics, mutilated babies, fiction by incarcerated murderers and sex offenders. What seems at first to be just mindlessly gross is really pretty impressive. Some of the art is truly awesome, and I respect the amount of work Mike has put into this. It might not be everybody's trip, but it's his and he does it well. (KO)
C/O Mike Diana / PO Box 5254 / Largo, Fl 34649-5254

SHOELACE #1 / $1.50 ppd.
8 1/2 x 11 - copied - 32 pgs.
Not really that great, but I really liked some of the cartoons and art that decorated the layouts. Features Fugazi, Jawbox, interviews and reviews, articles and all that typical stuff, none particularly great. Maybe next issue will be better?(KC)
POB 7952 / W. Trenton, NJ 08628

FANATICISM LEADS TO DESTRUCTION #1 / $2.50 ppd.
8 1/2 x 11 - copied - 60 pgs.
Israel must be kinda boring because even though this is from Israel, it has hardly anything to say about it. All mail-interviews, I guess. The production is neither best nor worst. Tons o' interviews. This is in English though, for those of you who find this review inspiration enough to order the rag.(KC)
Kibbutz Dan / 12245 / Dnge / Israel

DACHAU #3 / $ 1.00 ppd
8 1/2 x 5 1/2 - copied - 16 pgs.
A brief, small little zine from Norman, OK covering little wisps of stuff like a show review, a comic review, and a small scene report. Lotsa pictures; it's not bad, I just wish there was more writing.(KC)
POB 5663 / Norman, OK 73070

FIST IN YOUR FACE #3 / $3.00 ppd.
8 1/2 x 8 1/2 - copied - 16 pgs.
Strange stuff, all violence-related. I would say it's tongue-in-cheek from the nature of the New Kids and Madonna articles. It's kinda strange. A definite anomaly.(KC)
282 Parliament #68 / Toronto M5A 3A4 / Canada

SHAKEFORK ZINE #1 / $ 1.00 ppd
8 1/2 x 8 1/2 - copied - 28 pgs.
Pretty much a basic zine, lending toward their local scene edge, which is cool. Int's w/ Dicky MO, Ivy League, plus a Gauge tour diary. Lotsa anti-hunting articles and stuff. Not Bad. Not great. (KC)
POB 9711 / Downers Grove, IL 60515

MUDFLAP #1 / $1 ppd.
7 x 9 - copied - 36 pgs.
Many new and cool things are coming from Frisco these days, and I'll include this high on the list. One part Cometbus, one part homocore, season with personality to taste and you've got Mudflap. Lots o' interesting stories about travel and adventure. Comes with a pencil even... (LH)
Greta / 666 Illinois / San Francisco, CA 94107

RICOCHET #13 / $2 ppd.
8 1/2 x 11 - newsprint - 40 pgs.
Another nice lookin' issue and it's pretty obvious that someone from the staff was spending some time in D.C. Interviews with Nation of Ulysses and Tsunameiplus Consolidated and Flour. Interesting reading with some great photos as well. Good stuff. (LH)
PO Box 71294 / Milwaukee, WI 53211

SOUND OFF #1 / 75¢ ppd.
7 x 9 - copied - 32 pgs.
Not only are there good political editorials. Not only are there interesting cut and paste graphics. Not only are there good interviews with Corrupted Ideals and others. Not only are there pizza reviews. But there's a funny cover with a photo of cops line-dancing. (LH)
Dan Gatewood / 7875f W. Oklahoma #1 / West Allis, WI 53219

TOTALLY NORMAL #1 / $2.50 ppd.
6 x 8 - copied - 44 pgs.
This is fucking fantastic. This is really cool. I love altered cartoons and these are witty as fuck. Loads to read and it's all interesting. It's political without being condescending. Very punk as well. (LH)
BM CRL, London WC1N 3XX, UK

GRIM HUMOUR Vol.II #1 / $5 ppd.
8 1/2 x 11 - offset - 64 pgs.
Kinda like a young Vague with music. It's an interesting read and it's aimed at the hipsters. I enjoyed reading it despite Lydia Lunch, Richard Kern, Cindy Talk, and John Waters. Blech. Still, can't go wrong with the Godbullies (and a Tom Vague interview?). More reviews than you could ever want to read. (LH)
PO Box 63 / Herne Bay, Kent / CT6 6YU / UK

VOX CANIS #1 / $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
Lots of stuff to read. Some interesting. Some not. Some fiction. Some undefinable. Great comic about why cats are evil. (LH)
Dan Kelly / PO Box 203 / 14722 S. Pulaski / Midlothian, IL 60445

FILTHY FUCKIN PUNX #5 / $ .75 ppd!
11 1/2 x 17 newspaper - 24 pgs
What can I say? This is punk as all hell. Filthy Fuckin Punx focuses on the anarcho-peacepunk/grindcore scene and does a good job of covering it. Interviews with Extreme Noise Terror, Hellbastard, Troll from Profane Existence and others, plus record, tape and zine reviews and a readers' poll. The newspaper format is suitable for reading on the street while bumming change and the price is right for the hardcore unemployed. From Lawndale, the "Rock City" of yore. (SA)
4611 1/2 152nd St. / Lawndale, CA 90260

FANZINE REVIEWS

TIDBIT #1 / $2 ppd.
8 1/2 x 11 - offset - 32 pgs.
Wanna know about OC happenings? Good looking zine here with 411 (of course), Farside, Freebäss, and more. Lots of big, clear photos. Cool. (LH)
Dave Sine / Suite 413 / 19744 Beach Blvd. / Huntington Beach, CA 92648

MOLE #4 / $3 ppd.
8 1/2 x 11 - copied - 52 pgs.
No way. This is one hipster of a zine. Good stuff. If it's hip it's here including Ian (you know who), Beat Happening, Sonic Boom (jesus), and others. Lots of photos and a really cute cover as well. (LH)
PO Box 5033 / Herndon, VA 22070

ONLY TIME WILL TELL #3 / $2 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
"Having a laugh and having a say..." Shit, I guess Oi isn't dead. Even though I'll admit to actually liking some of these bands (Blaggers, the Ruts, Blitz) this zine sure is pretty non-commital to some of these band's sketchy politics (Close Shave in particular). (LH)
PO Box 128 / Derby DE1 9PX / England

ALTERNATIVE #6,7,8 &9 / $2 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Reviews, reviews,and more reviews. All of them are pretty interesting and they sure love most things comin' out these days. A good read. (LH)
Resistance Prod. / PO Box 426 / 8026 Zurich / Switzerland

VERA KRANT #18 / $2.00 ppd
5 1/2 x 8 1/2 - offset - 24 pgs
Surely the work of some whacked out druggist. Whoever puts out Vera Krant a) suffers from color blindness b) inherited a job lot of out-moded ink c) lives in the permanent shadow of a rainbow. Aside from which I can't read more than a smattering. Wish I could. (MW)
Oosterstraat 44 / 9711 NV Groningen / Holland

MURDER CAN BE FUN 1992 DATEBOOK / $2.00 ppd
5 1/2 x 8 1/2 - offset - 58 pgs
Pick a day, any day, and you can be sure some dastardly act, major league disaster or political folly chose to occur. Criminal cataloger John Marr gives us the who, why and wherefor of every calendar month. And why not? (MW)
POB 640111 / SF, CA 94109

HOT POOP #2 / $2.00 ppd
8 1/2 x 11 - offset - 24 pgs.
Looks and reads like many other NY area zines with it's local coverage, cranky temperament and expanse of black space (better than blank space, I'll give 'em that.) (MW)
224 Whispering Hills Rd / South Plfd., NJ 07080

VEGAN DELEGATION #1 / $3.50 ppd
8 1/2 x 11 - copied - 66 pgs
Here's an easy way to spread your misguided message: conceal it amongst officious information and literature of genuinely caring organizations, make like you've got a clue, and march behing the banner of veganism. A self righteous suburbanite vents his sexual frustrations and tells us exactly why we should join the hardline cause. Count me in. (MW)
POB 76002 / LA, CA 90076

DON'T MESS #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
From the ever fertile Pacific North West comes a happening new venture. Co-editors Ben and Mike write from the heart about love, Bikini Kill and things that inspire. Send them your dough ... and dictionaries. Seems a crash course in rudimentary spelling wouldn't go amiss! (MW)
Box 68461 / University of Oregon / Eugene, OR 97401-3364

TWISTWORTHY # 4 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 36 pgs
Where else can you see topless photos of Nomeansno's bass player but Twistworthy. What a scoop. Ultraman, Coffin Break and an unhealthy Fugazi fixation (like we don't know what they look like already) fill the remaining pages. (MW)
4030 Cypressdale Dr / Spring, TX 77388

ANOTHER PAIR OF SHOES #7 / $1.00 ppd
5 1/2 x 8 1/2 copied - 48 pgs
The focus here seems to be on ideas, rather than music, with something of an artistic/intelectual bent (ie: contains poetry and a philosophy section) and only one band interview (with Bloodline). Still features the ubiquitous slew o' record and zine reviews which are OK. A bit of advice: The philosophy section would be better if there was a bit of criticism or analysis instead of the readings being presented as the gospel truth. Maybe future issues could present some different philosophers with opposing views. Oh yeah, there's also a phone interview with some guy named Tim Yohannan... (SA)
POB 300031 / Minneapolis, MN 55403

TILT #6 / $3.00 ppd
5 1/2 x 8 1/2 - copied - 80 pgs
As ever Tilt shows a mastery of the ambiguous cover, which seems a little out of character as the content is cut and dry ... to the max. A sturdy selection of political thought and musical dissection. Long may it continue. (MW)
Tennisbaanstraat 85 / 9000 Ghent / Belgium

REALITY CONTROL #3 / 3 stamps
8 1/2 x 5 1/2 - copied -32 pgs.
An unintentional (would be my guess) photo-zine which makes for a speedy read. Seems editor John is losing the motivation to write. Short but nice section on pets and most of the photos are quite well done. (MM)
5970 Birch #2 / Carpinteria, CA 93013

DREGS #4 / $2.00 ppd.
8 1/4 x 5 3/4 -copied - 48 pgs.
This sexual fantasy issue has a lot of mundane sexual aspirations, but a few are interesting. Interviews with MDM, Carcass, Subhumans, and Fugazi; record, video, comic, and zine reviews; interesting letters, a passionate penpals page and more makes this zine easy to recommend. Great job Duncan! (MM)
PO Box 110 / Liverpool / L69 8DP / England

BAKERS DOZEN #2 / $1.75 ppd.
8 1/2 x 6 3/4 - copied - 44 pgs.
Well, okay, so it's arty, but there are some dandy good articles in here ("The Devil's Dictionary" and the commonsensical "H is for Heroin"). Interviewed are local bands Dripping Mary and Vicious Midgets. A sound choice for those who have room for the art-side in their "library". (MM)
849 Calmer Ave. #154 / Santa Cruz, CA 95060

MASOCHISTIC SUBMISSION #1/ $1.25 ppd.
8 1/2 x 11 - copied - 34pgs.
A generic "punk" zine containing articles (hemp usage and vegetarianism) culled from other sources. Interviews with Moral Crux, Apocalyse, Sockeye, and Premarital Sex; and the basic zine and record reviews. Probably will improve with experience and a couple more issues. (MM)
8719 80th Ave. / Edmonton, AB/ T6C 0T4 / Canada

CRYPTIC TIMES #2/ $5.00 ppd.
8 1/2 x 11 - copied - 72 pgs.
Pricey, but thick with copious interviews, most of which are of the garage/psych/punk vein. Predominately music oriented, ie. no social commentary or political rantings. (MM)
23 Nelson St., Apt. #3 / Kingston, Ontario / K7L 3W6 / Canada

ENGAGE, DISENGAGE, RE-ENGAGE #5/ $2.00 ppd./ 8 1/2 x 11 - copied - 28pgs.
Formerly "Positive Thoughts", and indeed it's pretty thoughtful. Interview with 411's Dan O'(the Rick Springfield of hardcore) stands out. Needs a little more variety though. (MM)
6853 Green Meadow / Louisville, KY 40207

CRUNCHFACE #9/ $2.00 ppd.
8 1/2 x 11 - copied - 32pgs.
Hate-edge, schmate-edge. This is tryin' to be on the Hardline tip, and comes up cuddles. A lot of "fuck you's" 'cause the editor (Jhon) can't draw. Petty, you say. That's 'cause half of everything in zine is a "joke". Dumb, but kinda funny? No... just dumb. (MM)
(392 Conmore Ct. / Akron, OH 44311)

ABSOLUTELY ZIPPO #15/ $1.00 ppd.
8 1/4 x 10 3/4 - newsprint - 24 pgs.
Eggplant's newest ish. of East Bay mayhem. A.Z. concentrates more on stories, ramblings, etc. as opposed to the typical band interviews/ reviews. Pure punk, pure East Bay! (MM)
1550 Mann Dr./ Pinole, CA 94564

DEATH BY TOONDA! #1/ $1.50 ppd.
8 1/2 x 5 1/2 - copied - 22 pgs.
A comic involving some skinheads on a scavenger hunt. Not much content, likewise not much review. Fairly well drawn. Amusing. (MM)
Eric Thibodeau/ F-DIV USS Missouri/ FPO San Francisco, CA 96689-1120

REBEL SOUND #1 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 40 pgs
Decent first effort with interviews, reviews (live and record), and copied articles on animal rights and homelessness to fill space. Covers mostly "big-time alternative" bands such as Fishbone, Firehose, Smashing Pumpkins, and Bytches With Problems. Judging from the live reviews, these may be the only bands to come through the area, but more coverage of underground bands and the local scene (if any) would be refreshing. Silly cartoons and "unprofessional", conversational interviewing style make things interesting, though. (SA)
33b Curtis St. / Pittsfield, MA 01201

THE HAPPY THRASHER #14/ $1.50 ppd.
8 1/4 x 10 3/4 - newsprint - 22 pgs.
Crusty/peace punk zine with editorials, Citizen Fish interview, record reviews, and a ton of zine reviews. Nice print job. A lot of effort here and it shows. The layouts are dull though.
Worldwide Music Union/ PO Box 2246/ Anaslime, CA 92814

LANDSLIDE #2/ $2.00 ppd.
8 1/2 x 11 - printed - 48 pgs.
An editorial laments the absence of females in the "scene". They seem to recognize the problem, but the zine, itself, does next to nothing (one cartoon) to include women in this issue. Otherwise, a very well done issue with good band interviews with Verbal Assualt, COC, Four Walls Falling, and others. Leagues above most typical straightedge zines. (MM)
Craig Henry/ 1500 Hazel Ave./ Chesapeake, VA 23325

BACTERIA OF DECAY #10/ $1.50 ppd.
5 1/2 x 8 1/2 - copied - 38 pgs.
Very opinionated, somewhat bi-coastal (Buffalo, NY;Nor. Cal.) zine that actually has columnists. This is the last issue before B.O.D. goes big-time (full-sized, offset print, and glossy? it's gonna cost $). Good interview with Born Against, the always commonplace reviews, and a few articles. Not awe-inspiring, just forthright. (MM)
63 Lennox Ave./ Buffalo, NY 14226

WHAT KIND OF WORLD IS THIS?/ 2 stamps
5 1/2 x 8 1/2 - copied - 22 pgs.
This zine has the slapped-together, nothing but room for improvement, look. Half editorial, the other half being a few articles, poems, white boy insert, and a short zine review section. In a world of all content, no packaging, this wouldn't be bad. (MM)
Andy What?/ PO Box 708/ Littleton, MA 01460-2708

RIOT #4 / $2.00 ppd or trade
8 x 5 1/2 copied - 40 pgs
Contains interviews with U.K. Subs, Resist, and A.W.O.L. plus comics, artwork, and tons of reviews. "Right-on" politics expressed with enough humor and inteligence to assure us of the editor's convictions and maybe even reach the unconverted. Nifty hand-written format that's totally readable and totally punk. Hey - this is a short review, but I really like this zine; nothing to criticize here. (SA)
Joe Riot / 21 Ebnal Rd. / Shrewsbury, Shropshire, SY2 6PW / England

ALIEN RELAY #3 / 3-29¢ stamps
8 1/2 x 11 offset - 24 pgs
Not really a music zine, even though there is one band interview (with Destroy) and a smattering of reviews of various kinds of bands. The real focus is on death and the macabre, with morbid artwork, comics, ficton, and a shitload of original poetry, mostly writen by the editor. Also includes reviews of zines and horror role-playing games. Interesting. (SA)
Jake Pickard / 38317 Sunset Dr. / Ocon, WI 53066

SHIT HAPPY #1(?) / $1.50 ppd
8 1/2 x 11 copied - 22 pgs
No music here, just an anarchist zine with a healthy dose of humor and articles on "What To Do In L.A.", squating, multinational corporations, and personal relationships. Focuses on anarchy as a means to self determination and happyness and does a pretty good job of it. (SA)
Adam Bregman / 11338 Joffre St. / L.A., CA 90049

FACTSHEET FIVE #44 / $3.50 ppd
8 1/2 x 11 newsprint - 134 pgs
The archetypical fanzine catalogue, featuring hundreds of reviews on all manner of printed and recorded matter. Fuckin' essential. Buuut... this is probably the last issue for the estimable Mr. Mike Gunderloy, so it will be will be interesting to see what changes, if any, will be made as new editor Hudson Luce takes over... (SA)
6 Arizona Ave. / Rensselaer, NY 12144-4502
New address: Hudson Luce / POB 1163 / Cincinnati, OH 45201-1163

REPTIL ZINE #3 / $4.00 ppd
A4 (8 1/4 x 12) newsprint / slick cover - 36 pgs
Okay, this is in Spanish, so I can't really read it, but I can tell you it features the bands Assasins of God, MDC, Corn Flakes, Wipe Out Skaters, and Carpe Diem in a fairly standard interviewb /review-type format and it's subtitled "La Alternativa de Metaliko." So, if you're into these bands and read Español, knock yrself out. (SA)
SMP, Apartado 35395 / 08080 Barcelona / Spain

EQUIRER #5 / $3.00 ppd.
8 1/2 x 11 - offset - 48 pgs.
It rips easy but takes a bit more effort to chuck it across the room. (MS)
51 W Allens Ln. / Philadelphia, PA 19119-1638

THE VILLAGE NOIZE #11 / $3.00 ppd
8 1/2 x 11 offset / slick cover - 43 pgs
With real slick layout and a focus on major alternative acts such as Fishbone, Dinosaur, Run DMC, and The Buck Pets, this zine has one foot in the mainstream and one in the underground. The emphasis is mostly on band interviews and reviews, so whether or not you like it depends on how much you care about the bands. Nothing really grabbed me this issue, but the "Sugar Shack" candy-review column is always fun. (SA)
Eric Weilander / 48-54 213th St. Bayside, NY 11356

BIG TAKEOVER #30 / $3.50 ppd
8 1/2 x 11 newsprint / slick cover - 124 pgs
This is the 30th issue for this bi-annual publication, but I must admit this is the first time I've ever seen it. In his "Statement of Mission", Jack Rabid declares his intent to uncover the "truly gifted, the terribly talented, the shining alternative to the entire mess", and for him, this seems to be primarily college-rock or "alternative" type music. The zine consists of interviews with Kitchens of Distinctions, The La's, and Jello Biafra, among others, plus a million reviews, a "top- 40" list, and editorials. (SA)
Jack Rabid / POB 291 / Port Chester, NY 10573

HECTIC TIMES #2 / $2.00 ppd.
8 1/2 x 11 - copied - 40 pgs.
Interviews with Abrupt, It, Fiend Master Freak. An in depth local scene report, skate photos, an article about pirates plus several reviews. A mixture of music (speed metal and punk), skating and art. (MS)
2-1645 E. Cliff Dr. #17 / Santa Cruz, CA 95062

DON'T MAKE TROUBLE $1.00 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
A collection of political cartoons by Tuli Kupferberg. Most of the material is quick to make its point with either a silly pun or thought provoking statement. Makes for good reading (MS)
Vanity Press / 160-6th Ave. / NY, NY 10013

EAST COAST EXCHANGE #3 / $2.00 ppd.
8 1/2 x 11 - offset - 28 pgs.
This issue has short interviews with Funk Face, Desidata and Senator Flux plus a couple of short articles (tattoos and being homeless in America). Also included are several one sentence reviews, artwork and pefectly reproduced photos. Although iot looks nice this zine would improve a 100% if the content was more in depth. (MS)
c/o Ethan Minsker / 184 Lexington Ave. #78 / NY, NY 10016-6841

POSTE RESTANTE #16 / $4.00 ppd.
8 1/2 x 11 - offset - 36 pgs. - Dutch/English
This is the last issue of this great zine. In this issue there's an article about Radio 100, an interview with Alice Nutter of Chumbawamba, the lengendary Carter plus some guy named Martin Sprouse who talks too much. The rest of the content is made up of reviews, artwork and other information. It's sad to see this one go. (MS)
St. Yura Kollektief / Postbus 101 / 2400 AC Alphen a/d Rijn / Holland

FLIPSIDE #74 / $2.50 ppd.
8 1/2 x 11 - newsprint - 112 pgs.
Another packed issue with Slug, Lunachicks, Henry Rollins, Gibson Brothers, Sharkbait, Mecca Normal, Our Band Sucks, Ethyl Meatplow, Railroad Jerk, Fuzztones, Total Chaos, Spoon and the Muffs. Besides band interviews, in here are tons of letters, reviews, scene reports, great photos, opinions and more. I always read each issue with a smile on my face. Take note of the new address! (MS)
POB 60790 / Pasadena, CA 91116

STORMWARNING #20 / $1.50 ppd.
8 1/2 x 11 - newsprint - 40 pgs.
Page after page of GI Gulf War resisters. Each person has a page dedicated to them and includes a photo, a quote about their reasons for not going to war and a list of their present state (in jail, discharged or a Conscientious Objector). The content is simple and to the point. The information is important to know and there are several suggestions on what you can do with the information. (MS)
915 Pine #408 / Seattle, WA 98122-3849

ALIEN PSYCHIC FACTOR #1 / $1.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
An interesting collection of graphics and text that expose or dis the fucked up aspects of a country known as America. Although the topic is challenged by every punk rock/political person, this work not only cought my eye but I sat down and read through the whole issue. Good food for the brain and a sight for sore eyes. I'm looking forward to more material from this guy.
484 Lake Park #365 / Oakland, CA 94610

MORE ZINES

UNTITLED #2 / 75¢ ppd.
304 Bethal Meadows / Caseyville, IL 62232

SUBCONSCIOUS SOUP #2 / $1.00 ppd.
103 Nicholas Ct. / Kissimmee, FL 34758

PAINT SPOT #1 / 50¢ ppd.
2102 B St. / Eureka, CA 95501

THE LOOGIE #5 / $1.00 plus 29¢ stamp
519 Riddle #13 / Cincinnati, OH 45220

INTERNATIONAL #5 / $1.00 ppd.
1045 Haman Way / Roseville, CA 95678

BLOW #3 / $1.00 ppd.
123 S. Jackson / Janesville, WI 53545

SCHIZOPHRENIA #1 / $1.00 ppd.
c/o Jon 600 Grey Squirrel Ct. / Apopka, FL 32712

THE JOURNAL OF HATE #1 / $2.00 ppd.
Jason Knopp / 714 Northview Dr. / Shep., KY 40165

SHREENZINE #1 / 50¢ ppd.
POB 9961 / Stanford, CA 94309

TWISTED #13 / $1.00 ppd.
Jamie / 11698 Howitzer Ln. / Woodbridge, VA 22192

JOHNNY ON THE SPOT #4 / $1.00 ppd.
Bill Boehmer / 118 Surrey Ln. / Lake Forest, IL 60045

MOOMOONOONOO #1 / 29¢ stamp
POB 3923 / Hickory, NC 28601

TURNING THE TIDE September/October / 50¢ ppd.
POB 1990 / Burbank, CA 91507

BUGEYED #2 / $2.25 ppd.
Chris Boes 121 Texas Lane / Ithaca, NY 14850

THE BLACKFISH #5 / 29¢ stamp
7781 N. Ave de Carlotta / Tucson, AZ 85704

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759 Cranberry Ridge / Fairbanks, AR 99712

SECOND GUESS #1 / 75¢ & 2-29¢ stamps
c/o Bob Conrad / POB 9382 / REno, NV 89507

MEAT IS MURDER #1 / 50¢ ppd.
c/o Richard Rippe / 7110 SW 113 Ave / Miami, FL 33173

INWO MONTO #5 / SASE
468 Bergen St. #2 / Brooklyn, NY 11217

CHOKE #1 / SASE
POB 267 / Otisville, MI 48463

NEWSWEAK #1 / SASE
c/o Jason Ringgold / 1592 Sandpoint Dr. / Roswell, GA 30075

THE SECRETS OF LIFE AND DEATH #25 / SASE
c/o Jonathan / 93 E. Ashland / Phoenix, AZ 85004

HANLEY NEWS #1 / $1.00 ppd.
7781 N. Avenida de Carlotta / Tuson, AZ 85704

WHATEVER RAMBLINGS #9 / $1.00 ppd.
5 Greenview Ave. / Princeton, NJ 08540

BLITZKRIEG #1 / $1.50 ppd.
9s 646 Clarendon Hills Rd. / Hinsdale, IL 60521

MUTANT RENEGADE #2 / 75¢ or trade
POB 3445 / Dayton, OH 45401

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NOSEBLEED #4 / $2.00 ppd.
37 Chalfont rd. / Malahide / Co. Dublin / Ireland

RADIO RIOT #3 / 29¢ stamp
WRSU / 126 College Ave. / New Bruswick, NJ 08903

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c/o Ceylon Mooney / 2343 Wood Bridge Cove / Memphis, TN 38119

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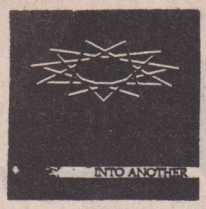

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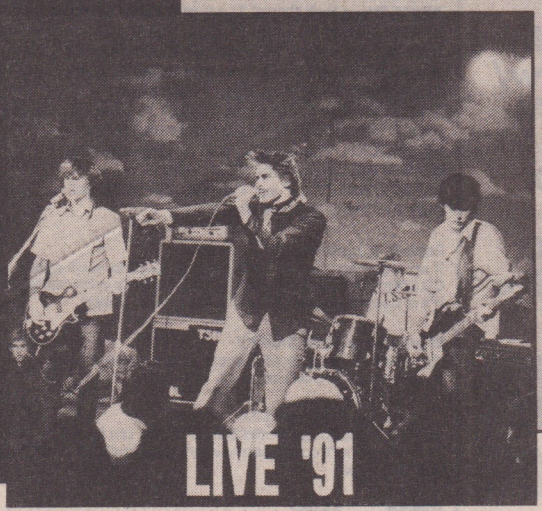

Produced, Mixed and Recorded by Mark Linett (Jane's Addiction, Liquid Jesus, Pigmy Love Circus). Available at all discriminating record stores or from Triple X mail order: P.O. Box 862529, Los Angeles, CA 90086-2529. CD 51070-2, $13; Album 51070-1 or Cassette 51070-4 $9. Overseas customers add $3.50 per item. CA residents add 8.25% sales tax.

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HEADCHEESE T-SHIRTS!! Brianstorm, Siamese Terror, Needle Teeth and more. Designs and colors like no others. $9.95 (plus S&H). SASE (or $1.00) gets our color flyer/ordering info. Headcheese, PO Box 21207, Denver, CO 802221. (Artist inquires welcome).

SELLING MY record, tape and T-shirt collection, records from the 60's, 70's, 80's. All kinds of music from folk to punk, please send your want lists: Bob Farrington, 7 Florence Drive, Clark, N.J. 07066. (201)-388-1932.

MISFITS, SAMHAIN, DANZIG records and others many colored for sale. Send a stamped enveloped with address to: Sal Aartsma, PO Box 1132, Patterson, NJ 07509 Tel (201) 278-3630, ask for Sal or Mike.

HARDCORE FOR SALE: Project X 7" (band running on cover); Underdog 7" (black); YOT "Can't Close..." 7" (first press); Gorilla Biscuits 7" (banana vinyl); NFAA 7"; Insted "We'll Make..." 7" (first press, yellow); Judge 7" (New York Crew: blue on Rev.); Unit Pride 7"; Breakaway 7". Send bids. Desperate. Will sell collection as a whole! Robert, 2775 Ganic, Castro Valley, CA 94546.

LOOKING FOR my girlfriend. She probably lives in Orange County, CA. She's between 20-35 years old, down to earth, any race, and pretty. We share a lot of interests: the beach, old/new punk (The Damned to The Dwarves) as well as other music and related activities. She also doesn't mind that I ride, smoke and drink (not too much). I am 31, 165 lb., brn./brn. Tattoos, good-looking 5'11". Write or send photo + phone to: Scott, 2052 Newport Blvd. #81, Costa Mesa, CA 92627.

AGONY... Yet another trendy Homo-zine for alienated hipster types everywhere... $3 cash only to Agony, 1805 E. Lafayette Pl., Milwaukee, WI 53202. (Mailed in a plain envelope so Aunt Leona won't open it...) Issue #1: Death, Pain, Alienation. . . Also—Bad homo poetry, Die Kreuzen, Billboard Mutilation, dated retro punk-krock art, plus - - plenty of other stuff for frustrated Fags & Dykes.

RAPID FIRE Magazine - Issue #4 Now Out. 5 1/2 X 8 1/2, 16 pages, Hc shows, more! Send $2.00. To: Rfm, Rd#2 Box3370, Bristol, Vt 05443. 1 week delivery+postage paid. Rat Dog of Rat Dogs Army.

COFFINS!: Mr. Coffins says: You don't have to die to rest in Peace! Coffins galore from $300.00 up! Coffin Bookcases, Custom Coffins, Coffin Tables & Props; If you can think of it, and we don't have it- we'll build the damn thing! We ship! We rent in the S.F. Bay area! Call Before It's Too Late! Mr. Coffin 1-800-678 doom or (415) 695-9065

WANTED: American Oi and Oi-core LP's, 7"'s, tapes, etc. Fuck politics, I'll take anything American, old or new. Especially Youth Defense League - demo+7" EP, The Press/Radicts split LP, Iron Cross 7" EP's, Moonstomp LP, Kicker Boys LP, The Uprise 7" EP, and the Negative Approach 7" EP. Write to: Shane, 100 W. Broad St. Apt. 217 Quakertown, PA. 18951

HARDCORE SUCKS!! But not Sheer Terror. I'm looking for their "Live at CBGB's" 7" EP, original press LP on Starving Missile Records, both demos "No Grounds for Pity" and "Fall From Grace", and anything else: T-shirts, videos, flyers, etc. Write to: Shane, 100 W. Broad St. Apt. 217 Quakertown, PA. 18951

AN APOLOGY to those who inquired about my comp. tape as I have decided to shelve it due to low response. To those whom I didn't write to personally: I apologize. I misplaced some of the addresses in the move back to school. Hard Jake: write me and I'll reimburse you for your tape. J. Hunter, Po Box 195, Tulsa, OK 74171

TRADES ONLY! 7"s Insted 1st press, Headfirst (purple), Release "Pain", Infest/PHC (flexi), SFA, Payback, Pagan Babies. LPs; Token Entry "Beneath", Songs of Ismael "Pariah Martyr...", Code of Honor/SIck Pleasure split LP, Amebix "No Sanctuary".

TRADE/SALE: have Fugazi "Guns, Drugs+Money" 7", Fugazi "Function Is The Key" LP, Agnostic Front "Banned From Europe" 7", Atavistic 7", Black Market Baby 10", all Buzzcocks 7", Bad Religion "Do What You Want" LP, Crumags 10", Deep Wound 7", Gorilla Biscuits - Demo '86 7", Discharge 7's, Gism, Husker Du "Falls Apart" 12", L7 "Smell The Magic" 7", Napalm Death "Grindcrusher" LP, Outo, Sob, Siege "Drop Dead" (black, blue, red+green vinyl!), Sex Pistols 7's, Subhumans (Uk), Rudimentari Peni 7's, Systematic Death, Varukers, Heresy - japan only stuff -, Youth Brigade "What Price" 7", Flex Your Head comp. (violin sleeve) + 100's more. Want: ca.700 international HC/punk discs from '76-'91! Send your lists or 2 IRC's to get mine. Lost+Found Records; Im Moore 8; 3000 Hannover 1; Germany

OVER 200 RECORDS for sale (and trade), many (new) bootlegs from Misfits, Ramoes, Cro-mags, Danzig, E.N.T., Gism, Bad Religion, and more and also some originals lide all Ramones LP's on Phillips, Blitz - "Voice" LP (UK & German), "All Skrewed Up" (German), CD-boots and promos. For list, send 2 I.R.C.'s (one for Europe) to Thomas Eicken, Middendorfstr. 3, 4600 Dortmund 1, F.R. Germany.

MUSTARD GAS fanzine #3 is out. Interviews with Resist, Dryrot, Chris Dodge, and Brian Tourniquet. Also has articles on homophobia, etc. Plus reviews and a cool short story. $1.00 ppd or three stamps to: Greg King, 8680 The Fifth Green Atlanta, GA 30350.

FREE SHIT!!! Just send me money for postage and I'll send you loads of flyers, stickers, porno-pics or any thing you want. Please give preferrences. I have to get my desk cleared! Decadence Comix POB 134 Waynesville, MO 65583

SIGNAL FANZINE with Naked Angels, Burn, 411, Eye for an Eye. Out now for $2.00 ppd. 9 Julia Ave. New Paltz, NY 12561. Also if anyone has an XL Project X shirt, I'd be glad to take it off your hands for a reasonable price or trade.

FILTH T-SHIRTS Out now! Black on white with Filth logo. Silk screen design, real neat. You should get yours now; they might not last. You can get one for only $9, that's alot of shirt for only nine dollars! Send well-hidden cash or money order to Jeff Lund, 12805 Melonbank Dr. Redding, CA 96003. No rip offs!!!

MUDHONEY "This Gift" 7" (purple), Tad "Jinx" 7" (yellow swirl), Misfits "Beware" 12" (boot), "Spook City" 7" (boot), Bad Brains "Cum To Play" demos 7" (boot). Send bids/SASE to: Arik 2002 Garfield Ave, S. Apt.11, Minneapolis, MN 55405

OI. MUST SELL british Oi/punk records. Many to choose from. Very cheap prices, all under six bucks. Also Sham 69 video 88 USA tour; New York+Detroit 2rs. $20. Write to: Dan Doleckyj, 1972 Browning Rd., Pennsauken, New Jersey 08110 or call 609-663-8069

WANTED: Neos "End All Discrimination", Genetic Control "First Impressions", Nomeansno "Anger Fear", Discords "RCMP", Bitter Reality "White Man In Babylon", SNFU "She's Not On The Menu", K-Tels 7", Curse/Diodes split, Asexuals "Dish" test pressing plus many other Canadian punkers. Have for trade Naked Raygun "Inflammable Solid", Misfits "Halloween", "Evil Live" and "Bullet", Necros "Conquest" (7" and LP), Infamous Scientists "Noise and Rhythm", Big Boys "No Matter...", Viletones (both 7") and many more. Frank Manley, Po Box 4264, Westmount, Quebec, H3Z 3B6, Canada

SEVEN PAGE discography of Canadian punk, alternative and hardcore records. Hundreds of bands. Lists titles, labels, origin and year issued. Send $2.00 US to Frank Manley, Po Box 4264, Westmount, Quebec, H3Z 3B6, Canada

I'M LOOKING FOR SOME PLACES to stay while my U.S. tour next year. Also you can visit me here in Germany if you want. Write to: Hanno Balz, Grohner Bergstr. 1, 2820 Bremen 70, W. Germany. Remember the Gags and Gore fanzine!

FOR SALE: 30 Sub Pop titles (all 7"). Titles include Fugazi, Soundgarden, TAD, Rapeman. For full listing send SASE to: John/Po Box 060623/S.I.N.Y. 10306 or call (718) 727-2548

THE DECLINE of the western suburbs 7" comp., and the No Punks In The Pit 7" comp. (see reviews in MRR 100/part 2) are both available for only $3 ppd. to Shakefork Records Po Box 9711 Downers Grove, IL 60515. Send stamp for our latest newsletter. Coming soon: Shakefork Zine #1 with Gauge tour diary and more!

SHAKEFORK RECORDS is in desperate need for people who can help get our 7" records distributed. We have pretty decent wholesale rates and will even trade with you if you want! Thanks a lot, Shakefork Records Po Box 9711 Downers Grove, IL 60515

MRR READERS, we fucked up!!! Sound Bite House, would like to apologize to everyone who called the telephone number printed in the last issue of MRR, obviously it was wrong. The correct # is (516) 366-0306. So if you want the free record, just call again. S.B.H. Po Box 912 E. NPT. NY 11731.

IN THE 1980'S they had Michael Jackson, Nancy Reagan, and M.T.V. We had Minor Threat, Lydia Lunch, and Psychotick t-shirts. Still weird and basically good for nothing. 100% cotton sure to rot the Pscho teeth. Send a SASE to receive Pic catalogue, to: Psychotick, PO Box 18205, Seattle, WA 98118-0205. Also thanxs to all U MRR readers whom responded...

FOR SALE: 7"s: YOT live at CBGB, Disengage (clear), Turning Point (stamped and numbered), Verbal Assault Tiny Giants (red), Afghan Wigs (red), Tad Jack Pepsi (German, green), Jinx (yellow), PED Bulgarian and Xerox, Blisters Fast Food. 12"s: Uniform Choice Screaming (Wishing Well), Turning Point It's Always Darkest (clear), Verbal Assault (Positive Force), Suicidal Lights, Camera, Conversation (promo). Send offers (cash or trade) to: George 81-B Wolff Ave., Edison, NJ 08837. I'm looking for Rollins SubPop (pink) and Underdog (blue).

HEY YOU CHEAP FUCKS! Inwo Monto is free with a SASE and it's so fucking punk it might turn your hair green. Articles on: Taco Bell, Elvis, punk films, rain, Dascendents, etc. Just order it you shit! Inwo Monto - 468 Bergen St. #2, Brooklyn, NY 11217.

NEW YORK SUCKS! I'm bored shitless, so write me. Into: Descendents, Taco Bell, Green Day, Jolt Cola, film making, All, John Waters, Blatz, Elvis, the Smiths, smoking crack and killing babies. Jon - 468 Bergen St. #2, Brooklyn, NY 11217.

RARE OI!/PUNK/HC records for sale. About 300 12" and 7" discs. Send SASE for 10 pg list to: J.A., P.O. Box 14851, Berkeley, CA 94701.

DANGERHOUSE, Secret, No Future, Revelation, SST, Fallout, Crass/Corpus Christi and mor labels. SASE for 10 pg list to: J.A., P.O. Box 14851, Berkeley CA 94701.

CLASSIC PUNK/OI!/HC EP's and LP's. Clitboys, R.O.T.A., Savage Beliefs, SLF, Social D., TSOL. Yes L.A. comp., Minor Threat-Out of Step (1st press.), Agnostic Front-Victim in Pain (orig.), Oi! comps. SASE for list to: J.A., P.O.Box 14851, Berkeley, CA 94701.

SALE: (7") Seven Seconds "Blasts From the Past" Positive Force Records 1983, blue vinyl ($25), Subhumans "Death to the Sickoids" boot ($15), D.O.A. "Disco Sucks" boot ($15), Dwarves "Lick It" ($15), Antiseen "My God Can Beat Up Your God" Aussie ($15). Send SASE for list of rare 7" and photos. Paul Holstein, 1515 Sashabaw, Ortonville, MI 48462.

S.E. GIRL would like to hear your sexual fantasies. If they include vegetables there is a special place in my heart for you. Jen Monte, 1800 Texas St. Apt. #52, Bellingham, WA 98225.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

BANDS?! Doing a non-profit DIY hardcore tape comp. about racism, out December am looking for bands to be on it. Will include a magazine. Bands interested in getting on this tape send max. 3 songs and thoughts on racism, and any other useless info, pictures newspaper clippings etc. to Marc B., 17 Sterling Pl. Guelph Ont. N1H 6W1 ASAP... WIll recieve a free copy of the tape.

BANDS! Have a political punk/HC radio show and I am looking for new bands to promote, if interested in having your tape played send it to Nocturnal Existence, 17 Sterling Pl., Guelph Ont.

BE MY FRIEND, PLEEZ. Gurlz and boyz who like kool stuff write. Ya know, like Jawbox, Born Against, Nation of U, Sonic Yooth, Ride, Crass, Babes in Toyland, Alice Donut, L7. If ya dig the colors purple and crimson and sleeping and hair dye and have or want tattoos and are a veg these are pluses (but optional). So, you like? If so... Christina, POBox 154, Mount Hermon, MA 01354.

WANTS! Siege (1st press) 7", Half Life "Under the Knife" 7", Oi Polloi "Atomic Menace" LP, Dead Silence "Beginning of the End". Jon C. 885 N. Madison Ave., Pasadena, CA 91104.

AUCTION TIME - Send bids for: Tad "Daisy/ Ritual" (gold wax, 70 pressed), Soundgarden "H.I.V. Baby" (purple, 100 pressed), Screaming Trees SP 2x7" (1 red, 1 black, 100 pressed), Lazy Cowgirls SP 7" (clear), U-Men "Freeze Bomb" (#19 of 20 promo copies), HOF "Circling' and "Richies Dog", DGF #2 (blk/gold), DGF #4 (red), PI "King" (blue) and the Sub Pop 100 comp LP. Will consider trades for early AmRep and T&G 7"s. Send your lst or a SASE for my complete list. Bruce T., 6021 W. Fleming Rd. Atwater, CA 95301. Primus and Mr. Bungle - KC and the Sunshine Band.

RELEASING AN INDEPENDENT Record: the Book. The definitive guide to starting and running your own record label. All new revised 1991 edition. Includes over 2000 contacts and step-by-step instructions on how to get your music seen, heard, reviewed and bought on a national level written by Gary Hustwit. (ex-SST Records) $26.95 + $2 postage to: Rockpress, PO Box 99090 San Diego, CA 92169. USA.

DASHIDABIDAH! Fanzine #s 3 & 4 out now including: #3 Interviews w/ Fugazi, Jawbox, GameFace, CrashCourse, record reviews, the Nip Drivers, and more. #4 includes: interviews w/ Edgewise, Holy Rollers, No Fish on Friday, the Mummies, Stone Roses and more. Send 1 buck to: 3745 Miramar Way #11, Santa Clara, CA 95051. All advertising is free.

GRINDCORE EP'S WANTED: Stench of Corpse "Killer Stench" EP, Patareni "From Here to Eternity" live EP, Fear Of God EP and live LP, Killer Crust/Under Siege - EP, Patareni/Anal Cunt EP, 7 Minutes of Nausea- Outculture EP, Raw Noise EP, Napalm Satanic Hell Slaughter - EP. Will buy or trade. Send offers/lists to: Tom Spencer, 316 Dale Dr #101, Kent OH 44240. State Condition.

RECORD AUCTION: 7" records such as Bad Religion (original), Both Minor Threat, SOA, Government Issue, DOA, Social Distortion, and more. 12" records like Youth Brigade's Sound and Fury (original pressing), Flex Your Head (violin), Minor Threat's Out of Step (original) and 12" bootleg. Many compilations as well, about 100 records total. Send SASE to: Record Auction/ 1903 East Ninth Street/ Greenville, NC 27858.

JOHN FROM WATERLOO and everyone who responded to Kickback Ace: Postal Service fucked up and lost my mail. Please write again. Anyone new please write too. I'm 19, hardcore, metal, gothic, punk. Ace/ 1705 7th St./ Boulder, CO 80302.

WANTED RAMONES JAP 45'S will pay or trake. I have lots of demo's, videos and live shows. Also have ultra rare Ramones poster similar to first LP insert for sale or trade. Does anybody have the Rocket to Russia tour book. Anthony DeJulio, 149 Meadow Ln. Apt.2, New Rochelle, NY 10805.

JOHN ARISPE/ 834 Plaza Serena/ Ontario, CA 91764. Introduce yourself. Faith No More!!!!!!!!!!

HATE PARTY USA - 21 year old skinhead seeks semi-inteligent conversation via the US Postal Service with anyone who has a pulse, especially punks in the Oklahoma City scene. Also, look out for the "Liquid Family" 7" available real fucking soon. $3 ppd. Justin Chivers/ PSC 2/ Box 22512/ KAFB MS 39534.

FOR SALE/TRADE: Bad Religion 7" - $55, Negative Approach 7" - $55, and Hard Stance "Face Reality" 7" - $15. John Abram/ 346 N. La Jolla Ave./ Los Angeles, CA 90048.

RECORD SALE - New set sale catalog wigt over 1,000 rare and not so rare records. We have all your hardcore needs. Boston, D.C., Oi, Dangerhouse, Touch&Go, Subpop, Misfits, Necros, Minor Threat, SOA, 7 Seconds, SSD, FU's. Foreign orders welcome. Send stamp or two IRC's for huge catalog to: Grand Slam Records/ 2255 Route 286 South/ Indiana, PA 15701 USA.

FOR SALE: DYS, Meatmen, Fix, Big Boys, Bad Brains, Violent Children, Nihilistics, Unity(blue), Bad Religion, Token Entry, Rapeman, Really Red, Iron Cross, Crippled Youth, Skrewdriver, Koro, Heart Attack, Mudhoney, Together (orange), Poison Idea, MAD, DOA, Die Kreutzen, DRI, Black Market Baby, Naked Raygun, AOD, Straight Ahead, Dils, Avengers, Negative Approach, plus tons more. Grand Slam Records/ 2255 Route 286 South/ Indiana, PA 15701 USA.

MISFITS SALE: Orer 50 Misfits, Samhain, and Danzig records for sale. Originals, colored, bootlegs, and videos. 3 Hits (white), Die Die (white), Earth AD (purple), Horror Business, Wolfs Blood, Evil Live (Fiend Club), Legacy (white), Unholy Passion, Evil Live (green), November (orange), Marilyn (purple), Bullet, plus tons more. Send stamp or IRC to: Grand Slam Records/ 2255 Route 286 South/ Indiana, PA 15701 USA.

IT'S TIME to unite, the morally correct, free thinking, drug free humans. Get on the band wagon, rise up against the sins of the apathic scum that live in our scene. "Start your own moral brigade" hanbook send a stamp Po Box 9711 Downers Grove, IL 60515

IRON MAIDEN-rarest 12" Thatcher killed cover-mint highest bid or 1st. With $1.00 or trade for Youth Brigade-Sound Fury (with "Violence", "Boys in Brigade") or Misfits, "Night of living dead" 7" or Partisans, 1st LP. Jason, 4206 228 St., S.E. Bothell, WA 98021 (206) 486-8909. Have extra Exploited-Troops of tomorrow (original cover) $18

"FEEDING THE FAT MAN". The debut album from Seattle's Model Citizen. "A punk record actually relevant to 1991". Sez Seattle's Rocket magazine. "One of the years most exciting local debuts". White vinyl, $6.00 ppd. U.S., elsewhere add $3.00 to: Paul Yarnold 11009 N.E.125th Ln. K203 Kirkland, WA 98034

THE JEFFREY L. DAHMER murder file. Raw, uncensored police reports on Dahmer, the complete transcript of his 1988 sex abuse sentencing, his parole agent's diaries, all in the latest issue of Obscure Publication & Video. Just $1.00 Po Box 1334, Milwaukee, WI 53201

FANZINES!!! Beat Hotel hopes to have the largest selection of fanzines in Detroit. If you would like to sell your fanzine in the best stocked fanzine/record shop in this area, send a sample or write for info. Also accepting your bands records, cassettes, cd's or anything music related for sale on consignment. Beat Hotel, Po Box 71869, Madison Heights, MI, 48071

EUROPEAN post-communist countries especially Czechoslovakia: I'm interested in hearing your underground music scene and would like to trade tapes, maybe even records (punk, industrial, hardcore, gloom/ethereal, etc...) Ich Kann, Deutsch sprechen, aber nur ein Bibchen. Mark S, 329 E 11th Ave., Apt. #2, Denver, CO 80203-3075, USA.

QUEST FANZINE, issue one & two out now. One features B'zrker, Edgewise & more for $1.00. Two features 411, Upfront, Staredown, Withstand, Circus Puppies, photos & more for $1.50 ppd. Any additional postage money is greatly appreciated. Ads, records, write in's, are all accepted. Bands write, and I do trade tapes. Contact me at: Sean Quest, 4272 Jockey St., Charlton, NY, 12019. I will trade with other HC zines

DRUMMER, we need a poison free drummer for a SE band "from around the bay area", or if you need a guitarist for your Hardcore band. Also if you're into collecting live tapes, or any other Hardcore things contact: Jon D., 643 E.st. James St. San Jose CA, 95112. Phone (408)297-7031

XXX DIE HARD Straight Edge Shirts! xxx Printed on highest quality (oneita) shirts. All shirts 2-sided, yellow on black, XL, and $10 ppd! I'm into trading so send list. I have tons of shirts and records. Address: Pedro Ramos-Box 1729, Gettysburg College, Gettysburg, PA 17325 (717) 337-7186.

AUCTION: Hardcore vinyl, demos. Lotsa NYHC, early Revelation/Schism releases, X-claim, Token Entry, Rest In Pieces, Straight Ahead, Project X, etc. For complete list contact: 31 Victoria Lane, Palermo, Ocean View, NJ. 08230.

WANTED: Music videos, live videos, and especially live audio tapes featuring the following bands: Damned, Bad Religion, Dark Angel, Bauhaus, X, Bow Wow Wow, the Birthday Party, Chameleons, and especially Lush. Contact: Mark Braggs, 24767 Renslelaer, Oakpark, MI 48237.

YOUTHKORPS -Ltd number of Youth Korps '82, 13 song 7" on green vinyl. Recorded at Radiobeat in Boston 9-82 Top 15 in Max RnR. $10 cash or M.O. to Ed Feltch, PO Box 506, New London, CT 06320.

PSYCHOTRONIC FILMS - Incredible selection of allkinds of schlock films - Juvenile Delinquent, horror, sleaze, bikers, shockumentary, etc. Send wants or 2.00 for giant catalogue to Ed Feltch, PO Box 506, New London, CT 06320.

"MADISON AVENUE offers you a fine ambrosia or verbiage for the transcendent reader" - fuck that yuppie shit! Cool people, whoever and wherever please write to: Liberty, 2545 Hillegass Ave., Berkeley, CA 94704. And I'll write back. Thanks.

MISFITS looking for original photos, records, and concert flyers for the Misfits, Samhain, and Danzig. Also looking for Samhain live on VHS. I have a very large list for trading or I will pay cash, write and sent list to: Chris, 52 Jean Ave., Churchville, PA 18966. Thanks a lot Tammy and Kirk.

TRADE: 7": Chaos UK - Burning Britain, Infest, 7 Seconds/Youth Brigade flexi; 10": T.G. - S.O. 36 Berlin; LP/12": Come - Rampton, E. Neubauten+L. Lunch - Thirsty Animal, Negative Approach - test press, Savage Republic - Tragic Figures on Sordide Sentimental numbered w/ booklet, T.G. - Editions, Psychic TV/Z'ev split, V/A - Industrial Records Story. Want: uh... hardcore basically, Raw Deal, Lifesblood shirts. Neil/ 19 Harold Mount/ Leeds 6/ UK

WANTED: Chemical People "Kitty Porn" & "Black Throat" (Traci Lords cover) 7"s. Will buy at a descent price or will trade. Write for list or to send prices. GMAN 3724 E. Garden Dr. Phoenix, AZ 85028

WANTED: Letters with- lists (Misfits/Samhain/ Danzig), flyers, pictures, propaganda/literature, your opinion/ideology, or anything else that can be or has been committed to paper! Send to: JD PO Box 952322, Lake Mary, FL 32795.

WANTED- Aerosmith merchandise, bootlegs, imports, promos, posters, autographs, buttons, videos, and any other Aerosmith stuff. Send list with prices or just write and say hi to Jesse Zabiski R.R. 2 PO Box 65 W. Lebanon, NH 03784

CLASSIFIEDS

40 WORDS $2, 60 WORDS $3 MAX.-CASH ONLY!!!

IF POISON IDEA AND MOTORHEAD had to tour in the same van, they would probably write songs together and it would sound like Doomwatch - "Crankin" 21/45 - 3 bucks in the US, $5.00 world. Rust Records, PO Box 81942, Pittsburgh, PA 15217.

JUST MOVED to Metropolitan D.C. Need to find people to go to shows with, etc. I'm an 18-year-old male, but you can be anyone or anything. I'm into Butthole Surfers, thinking, playing guitar, and reading. Please get in touch at (301) 236-4753. (Wheaton/Rockville part of MD) Ask for Rob.

GET ANY BOOT for $10.00 ppd: Biohazard EP, Dag Nasty "Transit" EP, Murphy's Law EP, Gorilla Biscuits "Demos" EP. Koro EP available for $7.00. Only cash. Trades welcome. Lionel S. BP 77, 75623 Paris Cedex 13, France.

FOR SALE: Crass - Christ Live LP $5.00, Misfits - Bullet 7" repress $8.00. Limited quantities. Around 90 issues of MRR for sale - send offers, minimum $100. Around 40 issues of Flipside - offers minimum $60. No breakup. A. Martin/ PO Box 151244/ San Diego, CA 92175

MAIL NEEDED. Lotsa shit's out of my life, and I've got the blues. But at least I've got my cigarettes and coffee! Please write me! Shawn 11201 Jellico Ave. Granada Hills, CA 91344. Peace!

MISFITS! FUGAZI! - Not! Underdog Records for sale: I.M.F. 7", 8 Bark 7"s (EP's #1&2), Dead Steelmill 7", Tasty Bush 7", Eskimo Nation 7", Spongetunnel 7", all $3.50 ppd. Write for catalog, too! Underdog records, PO Box 14182 Chicago, IL 60614.

AN ANTI-RACIST Association has realized a tape with 27 bands (France, NL, GB...). All the tracks are against fascism, racism... This production costs 50 francs (8$, 5L). This Association needs money, because Naional Front accused them, in 1990, of slander. And they had to pay a fine. Contact them: Anonymes, BP 185, 38404 St.Martin Sheres

I WANT TRACI LORDS! Please send me anything to do with Traci Lords, esp. magazines, posters and videos. I'd appreciate donations, but I'll buy too if it's really good. S.Petraske, Simons Rock Coleege, 84 Alford RD., Great Barrington, MA 01230-9702

LOOKING TO TRADE FLYERS, early hc, punk bands. Looking for Misfits, Sam Hain, Minor Threat, DK, Cro-Mags, Big Black, Exploited, Bad Religion, MDC, Black Flag, or anything else Punk. Write: Rob, Po Box 101, Roswell, GA 30077

22 YEAR OLD male vegeterian, interested on meeting new friends. Into peace, love, equality & animal rights. Fav bands are Skinny Puppy, Consolidated, Nocturnal Emissions and Leningrade Sandwich. Write Jay 2067 Park Ln. #B Orange City, CA 92665

OI OI OI The best records for auction or maybe trade? But I must sell!!! LPs Verbal Abuse "American Band" orig. or boot, Stalag 13 "In Control", Bad Religion Boot LP, Capitol Punishment "Super Glutton" test press or white, Yes La comp., New York hardcore "Where the wild things are.." red vinyl, The Exploited "On stage" red vinyl, GBH "Leather Bristles..." on 45 12in., Negative Trend "We Dont Play We Riot" first press, Slayer "Live Undead" pic.dic., 7" Bad Manners "What The Papers Say", Youth Of Today "Cant Lose", SNFU "Real Men Dont Watch Quincy", Poison Idea "Filth Kick" numbered only 2000. If trade I'm looking for Skrewdriver "All Skrewed Up", OI of Japan LP, Cromags boot, Murphy's law 7", any SSD boots AF victom in pain gate fold and United Blood 7", Bad Brains "I And I" 12 in. or any good ska or OI and videos too if trading. Rick Sanchez 1851 N.Green Valley Pkwy #3022, Green Valley, Nevada, 89014, USA

LOOKING for shirts, XL: Underdog, Vision, Absolution, Leeway, Raw Deal, Breakdown, Burn, Sub Zero, Inside Out (NY), and Uppercut. Also selling "My Rage" album. Willing to trade or buy shirts. Write: Josh Berry, 59 River Colony, Guilford, CT 06437.

TAKING BIDS on: CFA EP, Cro Mags 10", Crippled Youth EP, Madball EP, Justice League 7", Where The Wild LP (yellow), MRR "Not So Quiet", Breakdown EP (yellow), Reflex From Pain-Flexi, Iceland Cometh (clear), Haywire-Painless (clear), Half Off 7" (black original cover), Krakdown EP (1st press) - Austin Farrell, 1115-1B Rue de Chateaux, South Pasadena, FL, 33707

GET A HARD facts #1, a minizine dedicated to positively promoting the scene. For more info send a SASE; for a sample copy send $1 cash+2x29c stamps, or will trade even for your 7" or zine. Goodies cum with subscription! Po Box 8097, Bossier City, LA 71113-8097

MEATFLY (EX HERESY) "Live in Japan" 3 songs 7" EP. Excellent sound quality. $3 Europe/$4 USA & Canada/$5 Japan & Australia. All prices include airmail postpaid. In Your Face Records, Po Box 203, Nottingham, NGI 3RF, England. Lotsa free stickers & mail order list with every order.

JUST SAY KNOW! "The Emperor Wears no clothes" is the history of the cannabis plant, marijuna prohibition, and how hemp can still save the world. Ways to use hemp for medicine, food, fuel, fiber, paper, and replacing plastics. $12.00 ppd ($15.00 cover). Checks or money orders to Insurrection Records, PO Box 4314, Santa Rosa, CA 95402.

I HAVE FOR TRADE: some copies of the very rare Heresy/Meatfly split LP, available only in eastern Europe. Limited edition, not bootleg! Also have Polish and Czech HC, punk stuff. Send your trade lists to: Slawek Pakos, Racjonalizatorow 49M 21, 41-908 Bytom, Poland. P.S.: Paul Arvilla from Virginia, MN - What about those records you promised me?!?

SPECIAL FX (a guy) looking for correspondence with weird, free-thinking girls. I run a zine called Fluffies. I'm very open-minded. Write today, I'll respond. Special FX, 1045 Haman Way Roseville, CA 95678

UNDERGROUND ZINES, diggers & ranters, strange music, cult film, fringe science, UFO's, situationist, Reich's orgone, wildstyle graphic design, psychobabble, media wrenching, anarchy, difficult literature, mail art, contact resources, imported and domestic periodicals, books, pamphlets. $2 snags 64 page catalog booklet: Flatland, Dept. 3R, P.O. Box 2420, Fort Bragg, CA 95437-2420.

FOR TRADE OR SALE: any hard core, punk and straight edge of mexican groups, as well as mexican T-shirts and fanzines. I am interested in any recording of straight edge or hard core. Send me tour list & I will send you mine. Write to: L.Javier Razo, Edif. A13 Dept. 1102, Torres de Mixcoac; Mexico, D.F. 01490, Mexico

I'M A SUBMISSIVE 23 year old pink haired male feminist and vegeterian, isn't their any dominate wimmin? Can I be your slave? Crass, Oi Polloi, Antischism, Subhumans, Vice Squad, Media Children. Spooki, 4336 Byesville Blvd, Dayton Ohio 45431

AUCTION OR TRADE: Bad Religion - "Back to the Known", Germs - "What We Do Is Secret", Youth Brigade - "Sound $ Fury". Possible trade for old U.K. punk. Also looking for Chaos U.K. EP's. Julio A 319 N. Marianna Ave. LA, CA 90063

YOU ARE ALL DICKS. Here is what I want from all you guys: I want all your oi and psychobilly records. Buy or trade. Over 180 titles for trade. Write to Paul Parsons, 1328 Tyvola Rd. Apt. #4 Charlotte, NC 28210, USA

20YR OLD Pagan F, married, seeks correspondence. Likes: perf. art, piercing, wicca, Sonic Youth, Swans, Cocteau, Deadcandance, Jodorowski/Pasolini, industrial, theater/dance, Pshychtv, Joydivision, veggies, classical literature, Christiandeath. Especially interested in foreign (Italia!) correspondence. Giovanna, 1194 Acadia, Milpitas CA 95035

FOR TRADE: Dieter Meier 7", Freshcolour 7", Halo of Flies-Snapping 7", Misfits-Night of the Living Dead 7"/ Evillive Fiend Club edition 7" both original, and much, much more. Wanted: Fat-Communist Radio 7", Nasal Boys- Hot Love 7", Vetms- Midget 7", Psycho Surgeons 7", Rocks-You're So Boring 7", any X bootlegs. Also throwing in rarities for Predator model kits and/or Terminator droid and "Arnold" figure from Tskunda Models in Japan. Edwin Feenstra, Ie Helmersraat 103, 1054 DM Amsterdam, Holland.

TRADE/SELL: LPs: Bracken comp., Tooth & Nail comp., Warzone (Fist), Uniform Choice: Screaming (W.W.) & Staring (red), Big Black: Racer X, EPs: Freeze: Guilty, Jawbox (white), Madball. More. Want: Neurosis 1st LP, S.O.A., Screeching Weasel 1st LP, NYC Together Comp., Rollins/Gore split, S.O.I.A. shirts. Stamp for list would help. Rob Born, Po Box 412, Union Lake, MI 48387

SALE/TRADE: Big Chief-Built..7" (green), Brotherhood 7" (blue), C.O.S. 7" (green), Grudge (yellow), Judge-NY Crew (schism), Hyenas 7" (red), Madball 7", S.O.I.A. 7", TAD 1st 7", Big Black-Racer-X 12", Gun Club-Fire Of Love (yellow & red cover), Y.O.T.-Break.. (Wishingwell), Stooges-Funhouse, Vibrators-Pure Mania. Send bids/lists: Jenny Cousino/273 Windsor Ct./Perrysburg, OH 43551-1753 (419) 872-0614

HEY STUPES!! I wanna start a networking/traking service with individuals and record companies. The idea is about 3 minutes old in my head so for more information you're goon have to write: Mutant Musician Hamster Records, P.O. Box 2561, Globe, AZ 85502-2561.

JUST IN CASE Mailorder now has a catalog out with over 200 hardcore titles to choose from. It has ads and an interview. All this for $1.00 or 3 stamps. Write to: J.I.C., P.O. Box 944, Canton , CT 06019 USA.

S.H.A.R.P. CHAPTER- Looking for anyone who is anti-racist and willing to write us at: P.O. Box 165, Canton, CT 06019 USA. Those who know us keep writing to same address.

VIEWPOINT FANZINE #1 out now. Interviews with Iceburn, Worlds Collide and Edgewise. Pages on veganism and animal rights. Send $2.00 and 3 stamps to cover cost. Need contributions for issue #2. To include Sick of It All, Napalm Death, Quicksand and one more group. Also Tony Victory & pages on veganism and animal rights. Polish Prince P.O. Box 10168, Chicago, IL 60610. Record auction send SASE.

WRITE YOUR WANTS: If we have we'll send you a list. Send 2 stamps. Misfits Evil Live green vinyl $45, Germs Live Whiskey still sealed Mohawk Records $45, Plasmatics Butcher Baby original red wax $22. Have many more things like Conflict, Cramps, Agnostic Front, more. Anthony, 149 Meadow Lane, New Rochelle, NY 10805.

THE SURGEON GENERAL has declared Cave Clown Microwaves dangerous to pregnant men, fetal pigs and Republican incumbents. Consult your physician before sending $2 for volumes 1, 2 or 3 to P.O. Box 384, Front Royal, VA 22630.

TRADE: Circle One - "Patterns of Force" LP; Bad Religion - "Into the Unknown" LP; Lewd - "American Wino" LP; Teen Idols - "Minor Disturbance" 7"; CIA - "God, Guts" 7"; Tons More... WANTED: Authorities - "Soundtrack" 7"; Chronic Sick - 12"; Fix - "Vengeance" 7"; Hollywood Squares - "Hillside Strangler" 7"; more. . . Send want/trade lists: Mickey O'd, 19320 Stillmore St., Apt. 116, Canyon Country, CA 91351.

WANTS: Originals (good condition): 7"s: Fix (Vengeance), Misfits (Cough), Necros (Sex), Bad Religion, Big Boys, Chiefs, Controllers, Crime, Decry, DOA, Eat, Fear, Final Warning, G.I.'s (Bull), Heart Attack, Zero Boys, Ism (Attack), Naked Raygun (7" + 12"), Rotters, Solger, NYHC Together, Judge 12", Septic Death 10", TOD 12". $$$ or trade from list above. FLEX, Jarisch, Finkenweg 15, W-7030 Boblingen, Germany.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

HUGE AUCTION: 7"s - Cause For Alarm, Hard Stance (blue), Absolution (red), Aware, Abused, Sick Of It All (red), Rest In Pieces, Warzone (1st press), the Mab, plus tons more 7"s and 12"s. Tony, 2458 N. Southport, 1st Floor Front, Chicago, IL 60614.

WANTED: T-Shirts/Unit Pride, Step Forward rec's drug free youth, ppp, Wishing Well, Schism, old Revelation, Boiling Point zine shirt, send list! Iron Cross - Skinhead Glory (Dischord 7"), Wishing Well colored vinyl, Revelation colored, etc. . . send list! HAVE: Neos, Double O, Die Kreuzen, Mecht Mensch, Killing Children, 7"s and more than 100 other rare original items!!! Send your want/trade lists!!!! Tim Owen Axtion Packed is an asshole!!! write to: Hans-J. Demeesterstraat 33-8800 Roeselare, Belgium.

WANTED! Anything by Special Forces, especially "World Domination." Anyone with any information on the band, please write! Also willing to trade tapes and flyers, have hundreds. Strummer, P.O. Box 915151, Longwood, FL 32791.

ANYONE WHO RESPONDED to the add about Eddie X (June/July) - MRR got my address wrong. Please write again! Siusan Moffat, 179 Grant Ave., St. Clair Beach, Ont. Canada N8N 2X9.

WANTED: Melvins: Slapaham flexi; Boner 7" split; boot w/Malfunkshun. Also desired: Cat Butt 7" bored! Little Suzie 7". I've got a ton o'Sub Poop and shit to trade Alex Stchekine, 37663 Meadowhill, Northville, MI 48167. Call me (313) 471-2490.

FOR SALE: 7"s: Iron Cross "Skinhead Glory" $30, Really Red "Crowd Control" $15, The Mob "Upset The System" $15, Toxic Reasons "God Bless America" $15, Red Tide "Kelp and Salal" $10, 7 Seconds "Skins" (original) $15. Spanky, P.O. Box 494, Vekdugo City, CA 91046.

FOR SALE: 12"s: FU's "My America" (original) $20, Poison Idea "Getting The Fear" $15, Misfits "Evil Live" (German w/original cover) $15, GI "Give Us Stabb" (red vinyl) $10. Spanky, P.O. Box 494, Verdog City, CA 91046.

TRADE: SSD "Get It Away" 7" boot + live 7" boot, Agnostic Front 7" boot, Koro 7" boot, Gang Green 7" boot, Murphy's Law live 7" (350), Infest 12", Violent Children 7" boot + demo 7" boot, End the Warzone 7" boot, Chain of Strength 1st 7", Cro-Mags 10", Fear of God LP + 7" (2nd), Siege 7", Misfits boots and more. Want Deep Wound, Necros, Token Entry, Urban Waste and more. Write to Ralph Roth, Talstr. 31, 9202 Gossau, Switzerland.

MUSIC AUCTION: Everything from classic punk to horrible Beatles. Weird collectors stuff—much more than records!! S.A.S.E. or 2 IRCs to: Seidboard World Enterprises, PO Box 137, Prince Street Station, New York NY 10012.

I'M GOING TO NAIROBI, Kenya sometime in spring '92. If anyone lives there and reads MRR and rocks please write to me so we can chat in Kenya, when I get there. Chris O'brien, 791 Cornwall Rd., State College, PA 16803

GRINDCORE- Looking for girls into grindcore, death, noize type of thing. Just to talk and enjoy each other. Even Gothic types welcome. Will be traveling around the U.S. so maybe we can meat. Thanx. Tim S. 328 W. Rosehill, Kirkwood, MO 63122.

SHIT HAPPENS T-Shirts. Front side white on black M/L/XL/XXL. Order now! Only $8.00 + $2.00 shipping and handling. Money orders only please. Make money orders payable to Terry O. II, PO Box 5342 El Monte, CA 91734 USA.

ATTENTION BANDS + fanzines!! Beat Hotel will be opening a store in Oct. We will be specializing in obscure/independent bands/fanzines. If you have a record, cassette, CD, video, fanzine or whatever, send 2 of each for sale on consignment (plus sample). Or write for details. Anything accepted! BEAT HOTEL, P.O. Box 71869, Madison Heights, MI 48071 USA.

BLACK T-SHIRTS Order now! M/L/XL/XXL only $10.00 + $2.00 shipping and handling. Money orders only please. Make money orders payable to Terry O. II. PO Box 5342 El Monte, CA 91734 USA.

FUCK! TRADE: Bad Religion "Back To The Known" 12" for "Just A Minutemen" boot. (If not, Stikki "Where's My Lunch Pail"). A.G./Terry Courts 1265-7/W. Lafayette IN/47906. I trade tapes too.

FREE STICKER with catalog for SASE. Full of zines, T-shirts, records, tapes, patches, books, pamphlets and more. 75c patches: CRASS, hand crushing swastika, Fuck Racism. $7 ppd T-shirts: Molotov Cocktail, Be Free, Hambmurder. Neverendingvegetable Po Box 263, Colorado Springs, CO 80901

WANTED: Venom 7", singles; Sam Hain 7"; Misfits 7"; Pantera 7"; Brazilian version of Sepultura; Dwarves 7" 1st printing; if you have any of these write: Tom 105 Blankenbaker Ln, Louisville, KY 40207 USA. All letters answered

SET SALE: Lots of Subpop, Amrep, CZ, etc. Soundgarden, Bastards, Derelicts, Mudhoney, L7, much more. Send SASE if possible. Dan H. 1407 NE 45th St. #17, Seattle WA 98105. Peace

uNEvEN DISTRIBUTION - retail/mailorder out of Southern California. Send SASE for catalog. Send vinyl for samples. They'll be reviewed in magazines. Looking for people to split rent on original Masque for new club/record and book store. Looking at other locations also. RH/7146 Remmet Ave. #120/Canoga Pk, CA 91303/(818) 905-4631

BRED STRAIGHT Records know is looking for Band into Grindcore, Hardcore, Straightedge. Looking for a label we want to put out a comp. Sned your demos know we also want you to distribute zines, cass, records. Josh.B, 917 s5 St, Dekalb, IL, 60115

VOX CANIS magazine available. Heed the "Voice of the dog". BIg catholic issue #1 with saints and stigmata , articles, comics and more. $1 postpaid. Editor also seeks submissions for other zine: "Godmachine". Articles, poetry, comics, erotica and speculations about the melding of man and machine. No "rah-rah-rah cyberpunk" articles, please. Po Box 203, 14722 S. Pulaski, Midlothian, IL 60445

THE ZINE that never existed, Charette's eye view #2 is alive!! (#1 may actually also be listed in this issue), people keep sending money and asking for more!! I don't know why!! $1.50 will solve your own morbid curiosity!! Charette's eyeview (#2) 242 Rathgar St., Fall River, Mass. 02720. This issue: more toys, cartoons, ranting, "sort of" reviews, and other such nonsense

ATTENTION ALL Saint Vitus fans! Join the Saint Vitus Appreciation Society and receive free "Walking Dead" newsletter featuring interviews, current updates on the band, and info on how to get Vitus' latest, hard-to-find import releases from Germany's Hellhound Records! Plus More! Support the heaviest band ever to roam the earth—Send SASE (w/two stamps) to SVAS, 31-27 35th St. Astoria NY 11106

LARRY ARIZONA, a picture of health & happiness. His future was as bright as his golden hair. What went wrong? Send $3 for book to: Pas De Chance, Po Box 6704, Sta. "A", Toronto, Canada, M5W 1X5

CHICAGO AREA BANDS: Want some free cable TV air time? Full Sonic Exposure with Alex Jacobs and Mike Dabetic. Interview/Jam. Write to: Alex Jacobs, 2817 Virginia Lane, Glenview, IL 60025-4645 for info. Send demo and band info for consideration.

RARE WAX: Boss Hog "Drinkin. . . " with nude Cristina cover-sealed $30, Swans first 12" Labor Records $40, Circus Mort 12" (pre-Swans 1981) $40, tons more. SASE to: Gregg, P.O. Box 11831, Pittsburgh, PA 15228. Money orders only.

PEOPLE FOR PAISLEY PAJAMAS fanzine welcomes any poetry, short stories, artwork, photography, band articles or misc. objects for second issue. Write to: P.P.P. 52 Suncoast E. #303 Goderich, Ontario. N7A 4H7. In need of demos for review for music section.

EP SET SALE: From $1 to $60, most averaging $5 to $15, includes AOF, Blitz, Underdog, Rudimentary. Will trade for some CDs. Over 200 records. Orders over $20 I pay postage, under add $2 US only. Domenic, 4165 South 2700 West #2C, Salt Lake City, UT 84119. Honest expect same. (801) 964-584. SASE 2 stamps for list.

HOME STUDIO ARTISTS... I want to contact songwriters who record their music at home. Hobbyists, any style, lo-fi okay. Purpose: creative and cultural exchange. No promises or strings. Increase your audience. Expand your network. Take your Musical Adventure One Step Further. Please, send a cassette of your stuff. I'll reciprocate. Josher, Po Box 516, Mystic Island, NJ 08087

TRADE: 7" By Action Pact, Alternative, Anti-Pasti, Antisect, Attack, Blitz, Blitzkrieg, Ch.3, Chumbawamba, Conflict, Court Martial, Crass, Destructors, Discharge, Emergency, Icons Of Filth, Insane, Omega Tribe, Partisans, Red Alert, Rudimentary Peni, Subhumans, Varukers, Zounds & more. Want: Old NY, DC, Boston HC & more. Send lists and phone number to: Ian, 6 Beecheroft Close, Gilesgate Moor, Durham, DH1 1DP, England. Phone (091) 3841663

TRADE: Angry S: Inside my brain 12" (bad trip), Necros: Conquest LP, TSOL: Weather 7", Siege: Drop Dead 7" (boot), Misfits: boot 7"s, Discharge: 7"s, Flux of Pink: neu 7", Uk Subs: 7"s, Anti cimex: 7"s, Mob 47: 7", TK: 2nd 7" and lots of old and new Finnish stuff... Wants: DOA: HC81, Something LP, SSD: 12"s, B. Religion: Into The Unknown 12", Stalag 13: LP, Toxic R: War Hero 7", Independence LP, AOF: Wait, Really Red: 7"s, Defnics: 7", Deep Wound: 7", CIA: 7" etc also early Sub Pop stuff. Pete Kantola, Ruorit. 2 D 45, 80160 Joensuu, Finland

PLASMATICS: one of the following items for your "Dreamlover" 7" 10": 7": Plasmatics/ButcherUS or GB, Monkey (all coloured) Discharge all incl. live Nottingmam, Septic live, Warzone. 10": Soundgarden/Hands, Cro mags, Freeze. 12": Suicidal live '83. White label: MDC, Force Fed, AOD, Conflict, Crucial. Coloured: Accused, MDC, Gorilla, Murphy's. Matthias Kopfer, Hurtsweg 46a, 7800 Freiburg, West Germany. P.s: or cash if payable!

THE LAST BUS to Florjin. Le dernier bus pour Florjin. Die letze fahrt nach Florjin. L'ultimo bus per Florjin. A 50 page comic for $2 from: Pas De Chance, Po Box 6704, Station "A", Toronto, Canada, M5W 1X5

TRADE HERESY flexi, Unit Pride EP, Larm first EP, Token Entry EP and From Beneath LP, End The War Zone EP, Agnostic Front EP, Last Option EP, Infest EP, Vison First EP, Rest In Pieces My Rage LP. I want Cro Mags live LP Project X EP and live EP, Siege EP blue vinyl, Phc Budget Ranch Box Set, Citizens Arrest demo. Write to: Joe O, 8922 Clarinda, Pilo Rivera, CA ,90660 USA

"FLESH TO ANGER: Man to machine. Person missing and unknown seeks words and symbols from those outside. Modern werewolf wishes to hear your sighs as you feel his breath and rage at your slim, pale throat. What is this life to you, angel of light? Peccavi. "The Tower", Po Box 203, 14722 S.Pulaski, Midlothian, IL 60445"

SEEKING GUITARIST and singer for hardcore band. Infl. S.O.I.A., Breakdown, G.B. Minor Threat. Serious only! Practice space avail. San Joaquin & Alameda area. Tom (209) 836-0732; Eric (209) 835-5580. Lv message. Thanx

OUT NOW, International Contact zine #5. Lots of addresses and a ton of reviews. Only $1. Print your ad for $2. ICZ, 1045 Haman Way, Roseville, CA 95678.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

HARDCORE; Death, Thrash, Speed, Doom, Grind, Punk, Core. New list out now. Records, cassettes, CDs, shirts, zines, more. Over 2,000 titles worldwide send SAE (UK), 2IRCs(overseas) to: Full Circle, 12 Bell St., Newsome, Hurdersfield, HD46NN, UK.

RAY CAPPO SAYS; " These are preety good question, the best I've had in an interview yet." Flame Still Burns #1 includes insightful interview with Verbal Assault, Porcell, and Shelter. $2.00 PPD: Brett Anderson, 96 West Main St., Mendham, NJ 07945.

FREE GLOW-IN-THE-DARK bead!! with fall 1991 issue of The Lizard's Eyelid zine, featuring Born Against, PMS, Rats of Unusual Size, Rancid Vat, and more poetry and tripped out artwork, amazing article about the history of LSD, George Bush's phone number, zine and record reviews, and lots more for only $2 ppd!! P.O. Box 8561, Jupiter, FL 33468

JEFF PLEMENT IN CA! Hey! I received your video but I lost your address! Your videos are done! Please get in touch. Kev in MD.

28 YEAR OLD GAY male would like to meet another gay or bi guy in the area. I'm a vegetarian and am into human and animal rights, some kinds of punk music, rock music from the sixties, punk magazines, people to talk to, traveling, and art. Rick, P.O. Box 4642, East Lansing, MI 48826.

WANTED: Anything available by Henry Rollins, SOA, Black Flag, and Rollins Band. Including anything pre-SOA. Pics, posters, flyers, stickers, interviews, live audio or video recordings, also Rollins books. Have $$ to spend, do it now, write: Rollins, 9964-102 Guilford Rd, Jessup, MD 20794.

FOR SALE: 7"s: AOD/Bedlam, CCM "Furious", CFA, COAC "Spread", DRI "Violent", Econochrist "Deep" (Truant), Justice League, Lost Cause "Born Dead" (red), Mad Daddys "Alligator", Otto's Chemical Lounge. 12"s: Bad Brains "Rock" (PVC), DWG 1st, Germs "Lions", Misfits "Evilive" (green), Nurse W/Wound "Spiral Insana" (test), Oppressed "Dead" (test), Proletariat "Soma". Comps: "Mastertape", "Cleanse". Chris/ 80 Birch Rd, Watertown, CT 06795. PS, Shaun (Wimborne), did my letter arrive?

7" SELL OUT! All brand new unused, 2 for $3 ppd. Bad Attitude, Cosmic Wurst, Dirty Scums, F-Boyz, Filler, Happy Farm, Meimatlos, Maudits Systemes, Order Of Decay, Protest Bengt, Scraps, Surf Or Die, White Flag. For full list send SASE. Check or M.O. to: Scott Devries, 475 Foxglove Rd, Venice, FL.

RECORDS & TAPES! Set sale: Misfits WCBN LP (limited 500) $30, Samhain "Season Of The Dead" (green swirl) $30, 12 Pack Pretty "Foulmouth" 7" $3, 12 Pack Pretty "Covers" cass $3, Social D "Mommy's Little Monster $7 (orig press, fair condition), Misfits "4 Hits" (live) $9. All prices ppd in US, elsewhere add $5. Wanted: 60's, 70's, punk garage, psyche, etc. Also any Child Molestors records, tapes, videos, etc. Write: Mike N, 1111 Burning Tree Ln, Knoxville, TN 37923. Send SASE for type list!

BCT: Funeral Oration LP: 27 tapes: 28 hours HC music, 81-86 Raw Power, TK, Rattus, RIP, Accused, Anti-Cimex, CCM, Clitboys mainly unreleased demo, live or remix cuts. Postage paid. Chrisxbct, Box 16205, San Diego, CA 92176. Free catalog.

"HEY YOU! Anyone hip in the U.K.! I will be in the U.K. in January '92 for an indefinite time. I would like to hear from anyone living there who would be willing to go to cool gigs and hang out with me. No racist, sexist, homophobic, or lame people, please. Write to: Karyn, 8719 80 Avenue, Edmonton, Alberta, Canada T6C 0T4."

MAGAZINES WANTED: (old stuff) Conflict, Forced Exposure, Touch & Go, X-claim, Suburban Voice, Ink-Disease, Flipside, MRR #12, Ripper, Version Two, Toxic Shock/ Alt. Tent. catalogues, flyers, etc. Mike, 780 Post St., San Francisco, CA 94109.

SALE/TRADE: Originals: 12": Bad Religion (slaves), FU's (both XClaim), Neeros (Conquest LP/7"), CIA, White Cross, Misfits (Beware). 7": Double O, Huskers (Amusement), Process of Elimination, Neeros (IQ), Mob (Upset), Agnostic Front, Poison Idea (SubPop), Seconds/Y.Brigade flexi, Youth of Today (promo flexi), Project X, AOF (What...), Minor Threat (Filler), Septic Death (Somewhere/Live). FLEX, Jarisch, Finkenweg 15, W-7030 Boblingen, Germany.

ATTENTION BANDS!!! The Lizard's Eyelid 'zine has super cheap ad rates . . . in fact, they're free. Send a sample of your product and your 1/6 page ad, and we'll print it. Our winter issue will be available December 15 with a December 1 deadline for submissions. Send ads with products to: Lizard's Eyelid, P.O. Box 8561, Jupiter, Florida 33468.

SELL OR TRADE: 7" Negazione - Nightmare, Condannati . . . NoMeansNo - Dad, NYC Together, Forethought, NFAA, SOIA. LP's - YOT - Vienna, Brek (ww), Blast - Manic (test p), Misfits - X-Mas '81, Night of the Living Dead (22 song live), DRI - 1st LP, Judge - Chung King. Send stamp for reply. Kincade, 750 Tall Oaks Drive 12300E, Blacksburg, VA 24060.

WANTED: Gauze - Fuckheads 12", Swanky's - Lifestyle 7", Systematic Death - flexi + 7"s, Kurd - Who the Helpless 7", Violent Tumor 7", Cyanamid 7". For trade: FU's Kill, Septic Death 12", Rejectors 7", Gods Will 7", E.N.T. - Live 12", Mob 47 - Live 12" + more. Lists to: Jock, G. Woodbyth Rd, Dogsthorpe, Peterborough, PE1 3PE, England.

ATTENTION SINNER'S. The new address for Crunchface Fanzine is P.O. Box 482, Akron, Ohio 44309-0482. Our mail from the old house should be forwarded, but if there's any inconvenience, we're sorry. Issue #10 featuring Bloody Mess, Ringworm, Arm's Length, Abernax, Straight Girls, out Oct. 5. Dedicated to the death of sXe. Drink up Porcell. - Ultraviolence.

LARM Straight on View LPs sealed $8.00/ea., Misfits Horror Hotel 7"s #ed. to 300 $5.00/ea., Alley Cats "Nightmare City" LPs sealed $10.00/ ea., LPs sealed, not cut-outs. US postage please add $2.00, foreign add $5.00. Vacant Street Rec., 2611 Via Campo, Suite 228, Montebello, CA 90640. Please make payable to Eric K.

HIPPYCORE DISTRIBUTORS: A lot of folx out there owe us a ton of money and for some reason many have been negligent in paying up. Joel and I are both involved in new projects now and could really use the money to get started. Please write ASAP and thanks for your help and support. Jack Kahn, PO Box 195, Mesa, AZ 85211.

WANTS: Project X 7", Cause For Alarm 7", Deep Wound 7", Negative Approach 7", Fix 7"s, Agnostic Front 7", etc. Trades: Ism LP, White Cross 7", Necros "1932" 7", Lipcream 12"s Larm/Stanx split 12", Really Red "New Strings" 7", Reflex from Pain "Black & White" 7" etc. (all original!) I only need originals! No bootlegs! No sale! Offers to: Oliver Brandt, Postfach 1272, 8740 Bad Nevstadt, Saale.

3 RECORDS FOR $8.00 (raising money for future projects). Composite Drawing LP with 17 various artists including Instigators, Damage, Sacred Denial; Artistic Decline LP: 20 hardcore tracks from LA; Voice of Europe EP with Kina, Instigators, Flitox, and Political Asylum. All for $8.00 plus $2.00 N. America/ $4.00 surface overseas (re-use the mailer). Deco Records, PO Box 57549, Los Angeles, CA 90057.

RARE, RARE RECORDS for sale! Minor Threat "Out of Step" (test pressing?) Blk/Wht cover w/ different mix than the other 250,000+ super rare! Agnostic Front "Victim in Pain" w/ gatefold cvr. Youth Brigade "Sound and Fury" 1st printing. Articles of Faith 7" "What We Want Is Free". Verbal Assualt "Tiny Giants" 7". Youth of Today "Can't Close" 7" + "Break Down the Walls". Wishing Well Ignition 1st 7". SSD "How We Rock" + "Break It Up" LP's. Contact: Dan (215) 848-9395 or 3594 Indian Queen La., Phila., PA 19129.

MISSED these recent and not-so-recent items can anyone help? Skinyard "Start at Top" 7", Boss Hog "Drinkin" 12", Septic Death "Attention" 12", P.I. "Filthkick" 7", and "fear/4 am" 12". Bored! "It's alright/Supernaut" 7", Soundgarden "Room 1000 yrs/HIV" 7", Chemical People "Bug Phace?" 7". Will pay your price any help appreciated! Richard, P.O. Box 666, Indooroopilly, Q 4068, Australia.

OUT NOW! Golpe Justo 7" EP. Puerto Rico's answer to Sick Of It All. $3 (USA)/$5 (world) to Computer Crime Records, 74 Osborne Ave., Norwalk, CT 06855 USA. Still available, "House Arrest" 7" Puerto Rican HC comp. Out in '92, Sham Pain "Siempre Lo Mismo" EP and Hijos De Nadie "El Puto Sistema" EP. Help me distribute! Ten copies for $22 (USA)/ $27 (world).

RIPCHORD ZINE needs your contributions for 1st issue! Non-XXX hardcore zine needs creativity in terms of comics, essays, or other fun shit. Bands! want your shit reviewed? All submissions get free issue. Ripchord, 342-3 Wien, 411 W. 116th St., NYC, NY 10027.

SOUND BITE HOUSE free 7". We would like to apologize for the ad in MRR #100. The no. for the free record should have been (516) 366-0306. Try calling again, we'll get the record to you. This should have been corrected in issue 101 with a letter we sent to MRR, for some reason they didn't print it. (thanks MRR)

SOUND BITE HOUSE is looking for the people who mumbled something into our phone that we couldn't understand, have changed their address or whose message may have been lost. If you are one of those people that hasn't received your record call again. (516) 366-0306, we haven't forgotten you. Thanks to all of you people that have taken the time to write us and support our efforts.

SUB POP FOR SALE: Nirvana "Bleach" LP (white), Afghan Whigs "Up in It" LP (orange w/1st cover), Cosmic Psychos "Go the Hack" LP (red), Blood Circus "Primal Rock Therapy" 12" (red), Green River "Dry as a Bone" 12" (green, on Tupelo), Dickless "I'm a Man" 7" (green), Fluid "Tin Top Toy" 7" (orange). Send offers/ bids to Dave Larson P.O. Box 3103, Bellingham, WA 98225.

I REALLY NEED a copy of the Gorilla Biscuits 7" on Revelation! Will pay $! Send price to Dave L., P.O. Box 3103, Bellingham, WA 98225.

FORGIVE YOUR OWN SINS send me your money. AD space in the Journal of Hate. $2 for 1/4 page. Current copy $2. Girls write, I'm lonely. Jason, 414 Northview Dr., Shepardsville, KY 40165. P.S. Wanted MFG, Maurice and Kinghorse, (audio, video).

UNCOMMON SOCIETY on tour! Yes, those crazy guys are on part one of their US tour. Watch out Buffalo, Flint, NYC, Baltimore, DC, Pittsburgh, Chicago, Green Bay, Madison, Milwaukee, Boston, Conneticut, and places in between on leg one. Cassette on THD Records, 2020 Seabury Ave., Minneapolis, MN 55406, USA.

SEEKING: FIX "Vengeance" & "Jan's Room", Negative Approach 7", rare Big Black, U-Men "Blight", Green River 7", The Fall "Various Times" & "Fiery Jack", Unsane, Bastards, and Cows Treehouse 7"s (color wax), Monster Magnet demo tape, DGF#1,3,5 (color wax), HOF "Circling" (yellow). Send your list or a SASE for my trade/bid list. Bruce T., 6021 W. Fleming, Atwater CA 95301. "Funk-Punk is neither".

JEFF STEINER: write or call me and inform me of your whereabouts. If you do not want to contact me at least let me know. As always Albatross Wirtz, 2405 Brookshire Circle, Lexington KY 40515 (606) 272-2115.

WANTED - X, Avengers, Dils, Weirdos, Subhumans and Sub Pop releases. Would be interested in first pressings of the above. Need mail so write to me, Phil, 5706 Saxon, Houston TX 77092. All letters answered.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

LIQUID CENTER: Pensylvania-style garage punk by The Guilt. Over twenty new songs on quality chrome cassette, $4.00 pp. to B. Hibbert, 240 Winona avenue, Washington, PA 15301. (trades welcome too)

THE JAM ON VIDEO: Danish, Swedish & German Rockpalst TV concerts. 90 min. Also: Video Snap!, Transglobal Express & Fridays, Tom Snyder, AM Chicago & American Bandstand appearances. Two hours. Both excellent quality on TDK-EHG tape NTSC format only $17.95 ea. ppd. Money order J. Russo 136 E. Main #33 Bloomsberg, PA 17815.

VIDEO FOR SALE OR TRADE: 100's to chose from. Mudhoney, Nirvana, Jesus Lizard, Fishbone, Buttholes, Janes, R.H.C.P., Siouxie, Rollins, Thunders, Misfits, Samhain, Ramones, Smiths, Residents, Dead Boys, Gwar, L7, Social D., G.G., Fugazi, Bad Religion, Cramps, Primus, Cromags, Hole, Dictators, Nina, and many more. Write Merle Allin, 298 Mulberry St. #7D NY,NY 10012. Call (212) 274-0803. Traders send list.

MIKE (FAITH NO MORE) PATTON'S Mr. Bungle previously unrleleased "Bowl of Chiley" tape. $12 ppd. Cash/money order only to: Playhouse Productions/ P.O. Box 11261/ Tacoma Park, MD 20913. No personal checks.

FIST FUCKERS & TRANSVESTITES wanted to buy our speed-bible-reading, punk rocker sermon that will crush your dick. Limbless Torsos gurgling in blood. Tape #4 only $4.00 send money: CNF, PO Box 9152, Va. Beach, VA 23450.

ATTENTION SICKOS: Sons of Greenacres, the psychos from the south have just released their latest masterpiece, "Where's the Head?". Shocking photo of Ed Gein victim on cover! Get it before they're lynched! $5.00 to: S.O.G., Box 19333, W.P.B., FL 33416-9333.

IF YOU COULD GET a ten-song demo of NY's best scumrock band for only $5.00, would you do it? Smart move, Sparky. Because Radiation Sickness is doing just that. Loud, obnoxious, snotty punk. Send $5.00 to Buster Cherry, PO Box 587, Plainview NY 11803.

VIDEO CLASSIFIED ZINE - Hey! I'm putting together a video trader zine. Send me a classified ad, and I'll put it in! Free! NO SASE or money order bullshit! Please respond now to make first issue. EV, 5 Laurel Hill Ct., Berlin, NJ 08009.

VIDEO VIDEO - Admiral, American Standard, Brains, Bad Religion, DagNasty, Embrace, Fuel, Fugazi, Slapshot, Shudder To Think, Bold, G.Biscuits, Gwar, Holyrollers, Husker Du, Jawbox, Leeway, Swiz, Janes Add., Primus, Chili Peppers, Shelter, Soulside, Superchunk, muchmuchmore - EV 5 Laurel Hill Court, Berlin NJ 08009.

KOOL VIDEOS for trade! For Hc cassettes, 7" records, posters, T-shirts, other videos, etc. Send any kool hardcore/punk stuff and I'll send a kool "live" video for trade! Faves are Zero Boys, Ice Men, Agnostic Front, Plasmatics, White Zombie, Sick Of It All, G. Biscuits etc. To: Kev Po Box 5461 Laurel MD 20726

GG ALLIN 1991 Videos! #1 N.J. show with interview! $30. #2 NYC and Philadelphia both shows for $30. Excellent quality! Filmed with professional equipment! Available now in all world systems! From: Peter De Mattia, 8 Haddon Road Hewitt, NJ 07421 USA (201) 853-4420.

PUNK VIDEO Send a SASE for list of videos for sale from Meatmen, Rollins, Fugazi, Misfits, G.G.Allin, Descendents, Jane's Addiction, Soul Side, Swiz, Youth Of Today, Government Issue, No Means No, SNFU, Butthole Surfers, Bad Brains and more. Wrong Condusion Video, 151 First Ave, Box A, New York, NY, 10003

NEW VIDEO for sale. Ask about videos just in from bands like Bad Religion, Coffin Break, No Means No, Mudhoney, Dwarves, Helmet, Bedlam Hour, Butthole Surfers, Rollins (spokn.wd.), Johhny Puke, Death Of Samantha and more. SASE to Wrong Condusion Video, 151 First Ave, Box A, New York, NY 10003

SICK OF IT ALL. Video with three live shows, Phila PA 2/11/90, Trenton NJ 2/18/90, Allentown PA 5/19/90. Excellent quality with digital effects total time 110 min $20.00 ppd cash or money orders only. J.Salvatore 914 Cross St., Phila PA 19147

ABC NO RIO spoken word video out now featuring Johhny Puke, Donny The Punk, and other New York poets and performers. All proceeds benefit ABC NO RIO, New York City's only non-profit all-ages venue. Snag one for 22.50 ppd. from Hardcore Video, 8 Haddon Road, Hewitt, New Jersey 07421

JOHNNY PUKE spoken word tour T-shirts available. We are also booking especially for spring tour 1992-nationwide. Can you help us out? Shirts are 2-sided, 2-color for $6 ppd. Write 418 Gregory Ave, Weehawken, NJ 07087. For booking, write or call (919) 473-6196. Ask for Dave. Thanks!

HUSKER DU-tapes wanted! Live, demos, rehearsals, interviews, everything! I already got tons of Husker tapes to trade with! Send lists to: Anreas Martin, Sonnengasse 2, 2808 Syke, West-Germany, 04242/70779

NINE GREAT BIG professionaly recorded songs! A limited edition first release from Slackjaw. Quality chrome cassette. Huge sound! Get it while they last. Send $5.00 to Slackjaw, PO Box 1331 Lawrence, KS 66044.

CHUCK TREECE-Video live 7/13/91 Phila PA. Excellent quality with digital effects 55 min $17.00 ppd cash or money orders only. J.Salvatore 914 Cross St., Phila PA 19147

VIDEOS AVAILABLE! On all world systems! Hardcore/Punk/Ska/Industrial/Movies! Misfits, Samhain, Rollins, Bad Religion, Agnostic Front, Meatmen, Gorilla Biscuits, Leeway, Cramps, Swans, D.Galas, Ministry, Thunders, Replacements, Dwarves, Primitives, Skinny Puppy, GG Allin, Nick Cave, E.Neubauten, 7 Seconds, Bold, All, Y.O.T., C.O.C., Janes Addiction. P. De Mattia, 8 Haddon Rd. Hewitt, N.J. 07421 USA (201) 8534420. Send $1. Big list. Fast service. No Rip-offs!

CRAP! DOODY! I trade tapes and I'm looking for anyone who records shows on WFMU in E.Orange, NJ (Ihave stuff fron WFMU myself). Also anyone with Born Against & Rorschach at Gilman Jan & July 91. Also "Not So Quiet.." (taped). Andrew Green/Terry Courts 1265-7/W. Lafayette IN 47906. I have Stikki, Jawbreaker, OPIV, Rorschach, Born Against, Go!, Minutemen, Econochrist stuff.

SALE OR TRADE Janes Addiction "Thank You Clowns" cassette. Excellent live recording. 7.00 ppd. (US) or trade me something cool. George, 217 Santa Clara St. Watsonville, CA 95076 (408) 722-4625. Traders send lists.

SCOTTISH VIDEOS for sale, Sonic Youth, Cramps, PIL, Straycats, Fuzztones, Smiths, Cult, Mission, Damded, Stranglers, Thunders, Rollins, Hard-Ons, Bad Brains, Sham 69, UK Subs, Gundub, Buzzcocks, rarest concerts. Send 3 IRCs for list. John Welsh, 35 Gillpark, Denny, Stirlingshire, FK66HH, Scotland. Phone: 0324-822517,

VIDEOS AVAILABLE! On all world systems! USA/ Europe/ Anywhere! Industrial/ Punk/ Hardcore/ Movies/ over 1000! Unbelievable stuff! Fast! Next day service! No rip-offs! S.A.S.E. or $1 for big list! P. Demattia, 8 Haddon Rd., Hewitt, NJ 07421. USA call (201) 853-4420.

DEAD FIELD DEMO #1 out now! 12 songs of industrial cyber synth. Psycho pounding brain attack. $4 in USA, $5 foreign. No checks. M.O. made out to Matt Benedett. DF / 1045 Haman Way Roseville, CA 95678.

THE TED BUNDYS "Attack of the Crack Zombies" cassette single on CRO2 available now for $3.00 ppd. Free stickers with every order. Stores deal direct. Write for rates. M.O.'s, check payable to Wendy Patton. Write the Ted Bundys, PO Box 125 Wyandotte, MI 48192. Call the Bundys Hotline at (212) 330-8139.

SEND ME your Sockeye covers! Songs for "We Suck Worse: A Tribute to Sockeye." From Thought Balloon Tapes, P.O. Box 384, Front Royal, VA 22630. Nov. 1 is National Sockeye Day, so don't forget to order a tape or record!

MISFITS video compilation. contains braineaters, halloween, goleta, flipside, complete (w/black flag cover). $20.00. professionally done with sleeve and case. sent the same day we recieve your $$$. send to: chirp, PO Box 206, glen carbon, IL 62034.

SAMHAIN live video compilation. featuring baltimore new loft '86, baltimore typographers' hall '85, indiana '84. $18.00. professional package with sleeve and case. sent the same day we recieve your $$$. send to: chirp, PO Box 206, glen carbon, IL 62034.

DANZIG studio outtakes compilation. includes unreleased material. 45 min. danzig live at hollywood palace 1990. $7.00. 65 min. cassettes contain sleeve and case. send $$$ to: chirp, PO Box 206, glen carbon, IL 62034.

THE UNKNOWN PUNK with a groove. 3 songs $4 ppd. Free stickers and newsletter. Send to : The Unknown 332 Ridgeview Dr. Seven Hills, Ohio 44131.

TAPES! 90 MINUTES! Fight boredom. Punk compilation with sound effect mixes...Different concept. It's never been done like this. Five dollars cash only (hide the shit). No banks/ institutions! Bands write to same address. Fuck-Records, 1520 Hornblend St., San Diego, CA 92109

LUCKY 19 COMP. tape. 19 bands punk, hardcore, poetry, grindcore, politicore, etc. Bug, New Faith, B.E.S.M.E.T., Media Children, Vend-A-Bait, Dryrot, ect. 60 min. Includes 18 pages booklet packed with info. $3 ppd. Kelly, P.O. Box 3162, Montebello, CA 90640. No Profit.

UNCOMMON SOCIETY: Yes, once again I'm here to tell you about a cassette on THD Records. It's very good. Uncommon Society's a band you'll love to eat pasta with. If you like theDoughboys, and Big Drill Car you won't be disappointed with UNCOMMON SOCIETY. $5 US, Canada; $6 US world. THD Records, 2020 Seabury Ave., Minneapolis, Minnesota 55406.

A TAPE YOU will enjoy! A band you will like! Uncommon Society on THD Records. Write us, we'll write back, but remember to put your return address on it. Fun for the whole family. If you like the Doughboys you'll like us. $5 US and Canada, $6 world. THD Records, 2020 Seabury Ave., Minneapolis, MN 55406, USA.

GRIND! I'm willing to buy any cassettes (esp. compilations), magazines, etc., that's grindcore! Especially the zine Satanic Death. Indiveduals or record companies write me. Also desperately looking for a black/Satanic bible...serious! Thanks! Contact: Adolf, Blk 88, Common wealth Close, #04-11, S(0314), Singapore.

VIDEO FOR SALE OR TRADE: 100's of shows, GG Allin 1991 shows, Shonen Knife, Nirvana, Mudhoney, RHCP, Janes, Gwar, Buttholes, Body Count, Misfits, Lunachicks, Fugazi, Thunders, Ramones, Skinny Puppy, Cramps, Siouxsie, Jesus Lizard, Nina Hagen, Dictators, Nick Cave, Dead Boys and many many more punk, hardcore and industrial bands. Cult films. Write: Merle Allin, 298 Mulberry St. #7D, New York, NY 10012 or call (212) 274-0803. Traders send lists.

GG ALLIN VIDEOS: For sale only. All new shows from 1991. 2 years in prison didn't change the king of the underground. Playing with his new band the murder junkies. See him mutilate himself and anything in his path. All shows excellent quality from master. Have NYC, NJ, Philly, San Fran, San Diego, & more. Write: Merle Allin, 298 Mulberry Street #7D, New York, NY 10012 or call (212) 274-0803.

WANTED! Good recordings of any of the following bands: Annie Anxiety, Angelic Upstarts, Anti-Pasti, Alice Donut, Mob, X-Ray Spex, E.N.T., Doom- Total Doom CD, any Janes Addiction demos/bootlegs, Neurosis- Pain of Mind LP, Butthole Surfers- Brown Reason 12", Chaos UK- Singles LP. I'll supply postage money & blank tapes. Todd H./ 3332 Peachtree/ Lima, OH 45805.

xSTRAIGHT EDGEx live tapes wanted, good quality: Integity, Confront, Die Hard, Face Value, Meanstreak , Chain, Instead , Even Score, Unit Pride, Turning Point. Too Much Pressure # 3 out now. $1.00 + 2 stamps. 1638 E st. # 302 Hayward, Ca. 94541. I know it's late but that's life. xxx

WANTED: GG ALLIN video footage, photos, fliers for professional documentary. Full credit given, payment in copies or trade. Covering GG's Milwaukee trial, west coast gigs. The real thing. No rip offs. Mark Hejnar, POB 268018, Chicago, IL 60626 (313) 743-4294.

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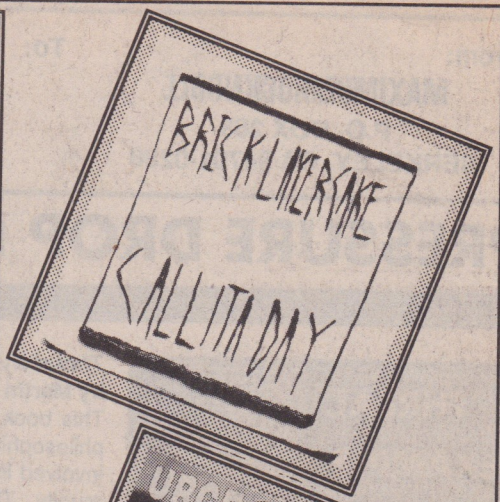

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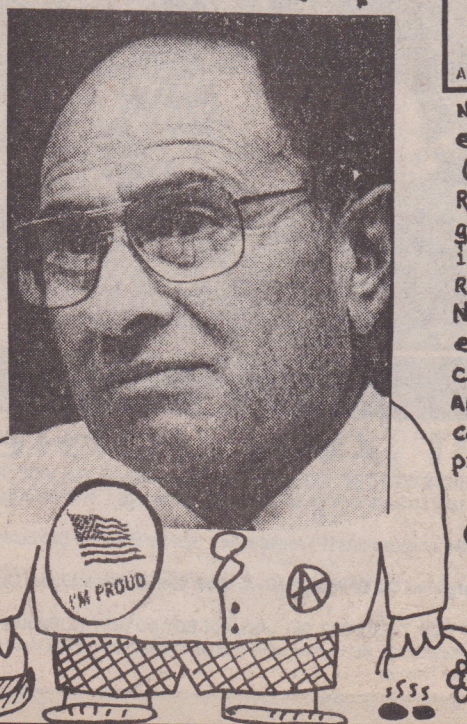

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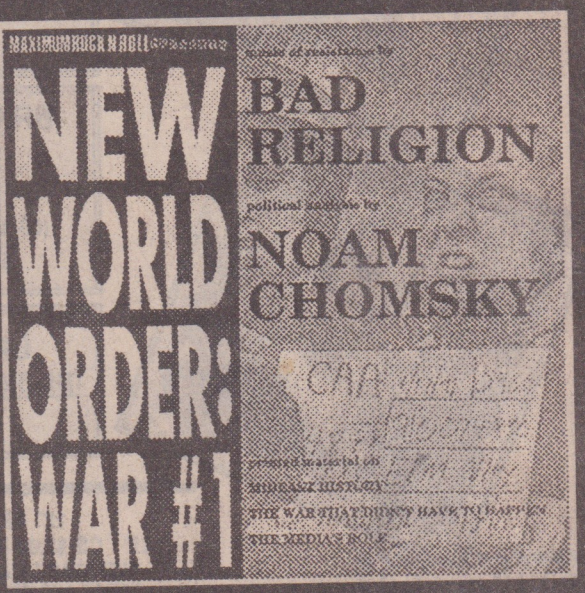

Still Available

"WELCOME TO CRUISE COUNTRY"-All European Photozine--Available from MRR: $2 U.S. ppd/ $2.50 Canada ppd/ $4 South America ppd/ $5 Asia & Australia ppd. Available in Europe from Trust fanzine

"WELCOME TO 1984"-various artists LP--Available from Blacklist Mailorder/ Distributed by Mordam Records

"DEZERTER-Underground Out Of Poland"-LP--Available from Blacklist Mailorder/ Distributed in U.S. by Mordam

"THEY DON'T GET PAID, THEY DON'T GET LAID, BUT BOY DO THEY WORK HARD"-various artists LP-(cassete only, vinyl is now out-of-print)-Available from Blacklist Mailorder/ Distributed by Mordam Records